THE INLAND DRINTER



MARCH-1928

THE LEADING BUSINESS AND TECHNICAL
JOURNAL OF THE WORLD IN
THE DDINTING AND ALLIED INDUSTRIES



For ALL forms of printing.

VIRKOTYPING may be employed on practically all forms of printing—appropriately and profitably!

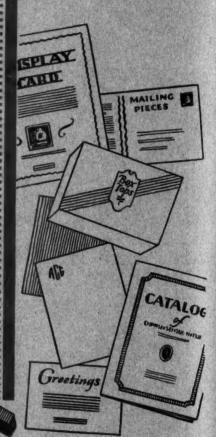
Catalogs, booklets, announcements, mailing pieces and display cards may be enriched with lustrous gold or silver.

Letterheads, business cards and social stationery may be given the effect of copperplate engraving or die-stamping.

Greeting cards, box tops, display mounts and an endless variety of specialties may all be made more vivid, more alluring, more beautiful, by the simple process of VIRKOTYPING.

There are unlimited opportunities for using the Virkotype Process-right on your own "run-of-shop" work. Why not investigate? Write!

VIRKOTYPING
is Raised Printing
at Its Best



WEKOTYPE

WOOD, NATHAN & VIRKUS CO.

Incorporated

547 West Twenty-third Street NEW YORK





The Butler policy, guaranteeing quality and cost, protects both the printer and the advertiser

Safeguard Printing Cost and Quality

There is a paper in the Butler line-up to fit every printing need and each one is designed and manufactured to fulfill certain definite requirements.

Butler assumes full responsibility for all papers bearing the Butler brand. We make and sell these papers to fulfill specific requirements and guarantee them to be satisfactory for every purpose for which they are produced.

Fixed paper costs can be determined because an advance in out-of-stock prices does not become effective until five days after published date of change, and (unless otherwise specified) quotations on paper coming from the mill are guaranteed for thirty days.

On both out-of-stock and mill shipment orders, a decline in price becomes effective immediately.



DISTRIBUTORS BUTLER BRANDS

CHICAGO DALLAS DENVER DETROIT DULUTH FORT WORTH FRESNO HONOLULU HOUSTON

J. W. Butler Paper Company Southwestern Paper Company Butler Paper Company Butler Paper Company McClellan Paper Company Southwestern Paper Company Pacific Coast Paper Company GRAND RAPIDS Central Michigan Paper Company Patten Company, Ltd. Southwestern Paper Company

LOS ANGELES MILWAUKEE MINNEAPOLIS NEW YORK NEW YORK ST. LOUIS ST. PAUL SAN FRANCISCO

KANSAS CITY Missouri-Interstate Paper Company Sierra Paper Company Standard Paper Company McClellan Paper Company Butler American Paper Company Butler Paper Company, Inc. Mississippi Valley Paper Company McClellan Paper Company Pacific Coast Paper Company Mutual Paper Corporation

Complete Line of

Standard Brass and Aluminum Binding Screws

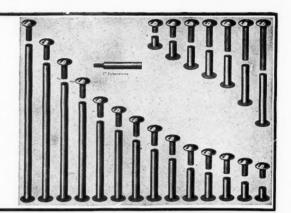
Binding screwextensions and full expansion Binding Screws.

Universally used for loose sheets, books, samples, photograph albums, catalogs, etc. Can be had in $\frac{1}{4}$ " to 4" lengths. Diameter $\frac{3}{16}$ ". Samples and prices on request.

If you are not already receiving our publication, "Bindery Talk," send us your name and address and it will be sent to you each month FREE OF CHARGE.

GANE BROS. & LANE, Inc.

821 South Wabash Avenue CHICAGO, ILL. 202 North Third Street ST. LOUIS, MO.





H.B. ROUSE & CO.

THE INLAND PRINTER

Volume 80, No. 6

March, 1928

HARRY HILLMAN, Editor-in-Chief . MARTIN HEIR, Associate Editor

Published Monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET ~ CHICAGO, U. S. A. New York Advertising Office: 41 Park Row

TERMS: United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under act of March 3, 1879



6. HORACE MEPARLAND COMPANY

augus 18, 1081.

Carmichael Blanket Co., Atlanta, Georgia

Oestlenes

For more thing a year we have had in use of all of our cylinder presses on which it was practiceable to use them, the Carmichael Relief Biankets and se are wery happy to be able to asy that we believe doubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smalling of any a plate which would have opcurred it.

The only pessible objection to the blanker which we can see is that it takes up so much room on the oplinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our preseroms.

800/10

POPULATO ME FORDANA

Company programmed companies and the company process of these processors and company published processors and the company of t

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Datantad

Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA

316 CHARACTERS
at the operator's finger tips

IN THIS MACHINE

THESE Intertype faces are carried in the magazines on the machine of an Intertype E3-4 s.m. (Mixer) equipped with 2 main and 4 side magazines. Faces from the 2 main and 2 side magazines can be composed in the same line. Distribution to 4 magazines is automatic.

10 Point Garamond with Italic and Small Caps

INTERTYPE WIDE TOOTH MAT INTERTYPE WIDE TOOTH MAT INTERTYPE WIDE TOOTH MATRICES WILL INTERTYPE WIDE TOOTH MATRICES WILL Intertype wide tooth matrices will run i Intertype wide tooth matrices will run i

12 Point Garamond with Italic and Small Caps

INTERTYPE WIDE TOOTH M INTERTYPE WIDE TOOTH M INTERTYPE WIDE TOOTH MATRICES INTERTYPE WIDE TOOTH MATRICES Intertype wide tooth matrices will r Intertype wide tooth matrices will r

24 Point Cloister Bold Tooled

INTERTYPE W Intertype wide too

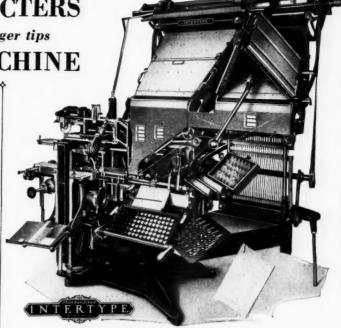
36 Point Garamond

INTERTYP Intertype wi

This additional face is carried by means of an extra split main magazine which can be removed and replaced in a few seconds.

18 Point Cloister Bold Tooled

INTERTYPE WIDE Intertype wide tooth m



INTERTYPE E3-4 s.m. (MIXER)

2 Main Magazines, 4 Side Magazines. Measures up to 42 ems.

Intertype E3-4 s.m., with four 34-channel side magazines, gives a total of 316 different characters . . . ON THE MACHINE . . . at the operator's finger tips.

THE Intertype Mixer is standardized—unit built. The straight E has two standard main magazines. Side units can be added carrying two magazines (E3-2 s.m.) or four side magazines (E3-4 s.m.).

With this machine you can "mix" in one line matrices from four magazines. A finger-touch lever shifts the reeds from one set of escapements to the other. The magazines are stationary. Distribution to four magazines—two main and two side—is automatic. The new four-magazine (tripod) side unit gives two additional side magazines on the machine which can be turned into operating position in a few seconds.

Write for new booklet "Profit-Making Intertype Features"



INTERTYPE CORPORATION

1440 Broadway, New York

Chicago

New Orleans Los Angeles San Francisco London Ber

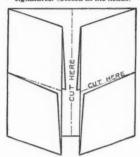
Boston

Set on the Intertype in Bodoni Family

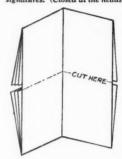
Master Folder

Here are three of the many forms of real commercial value which may be folded only on the CLEVELAND Model "K" (39x52).

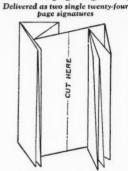
8-page right angle quad Delivered as four single eight-page signatures. (Closed at the heads)



Max. sheet size . . Double 32-page right angle Delivered as two single thirty-two page signatures. (Closed at the heads)



Double 24-page right angle



Min. sheet size 24x18 Min. folded size each signature . . . 3x6

wonder they say:

"This machine has proven very satisfactory and done everything you have claimed. Doing right angle folding in multiple forms on this machine is nothing short of marvelous."

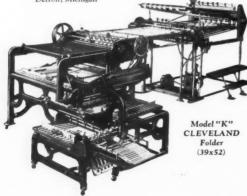
J. H. LORIMER Standard Bindery, Inc., Detroit, Michigan

"A sheet size 28x52 was folded to a 72-page right angle form size 4\(\frac{1}{4} \times 9\frac{1}{2} \). Our production on this (250,000) run was 2400 complete 72-page books per hour."

> ALEX DITTLER Dittler Bros. Atlanta, Georgia

"After several months of operation we are very highly pleased with the performance. We consider it the best model folder your company has ever produced—and we have had them all."

JOHN BURKHARDT The Burkhardt Company Detroit, Michigan



HE Model "K" CLEVE- ${\cal O}$ LAND will fold any form imposed for any other type of Folder (unless special built) and many more of real commercial value, that cannot be folded on any other machine.

<u> [EVE[AND FOLDING MACHINE LO</u>

General Offices and Factory: CLEVELAND, OHIO

NEW YORK-34th Street and 8th Avenue BOSTON-Chamber of Commerce Bldg. CHICAGO-532 S. Clark Street

PHILADELPHIA—1024 Public Ledger Building LOS ANGELES—East Pico and Maple St. SAN FRANCISCO—514 Howard Street





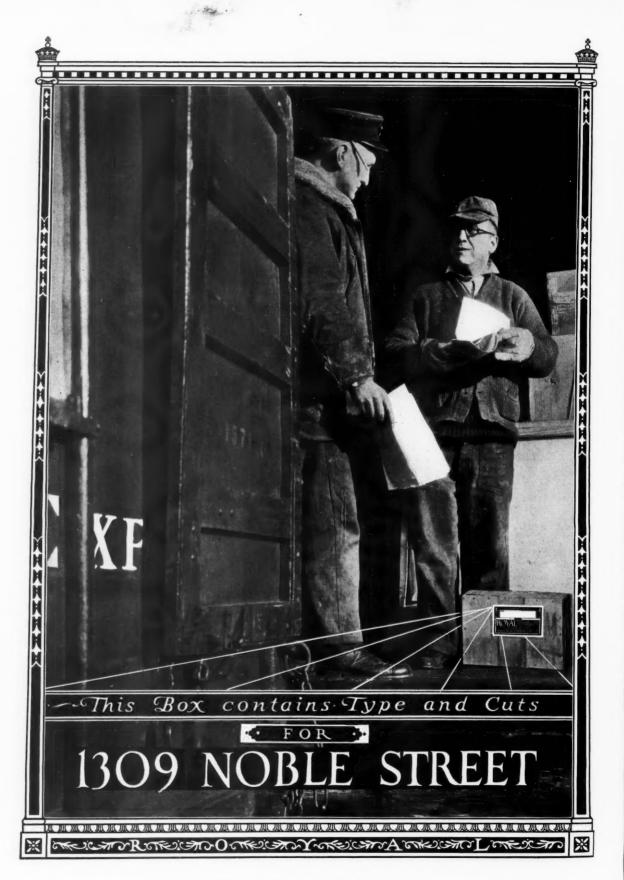
A Progressive Shop that's equipped for profits

With Kimble Motors on jobbers, cylinder presses, and Miehle Verticals, the Westlake Press, Chicago, is set to meet the close competition of today, and yet maintain a high standard of printing at a good profit besides.

You, too, will find Kimble Motors profit producers. Order Kimble Motors with every new press and for replacing old Motors.

Ask your printer's supply salesman, or write us

KIMBLE ELECTRIC COMPANY 634 North Western Avenue



In league with Royal to win your account

HAT a small-town country we'd have if it were not for the state-wide exchange of goods—by express! And what miserable electrotypes too—if, years ago, ROYAL had not pioneered in pushing across state borders and overcoming the stay-at-home habit! So the American Express is just one of the big forces which are in league with ROYAL today to win you away from the habit of using home-made tools when such tools are not good enough for your specialized work. Therefore, every time you see an American Express truck, think of it as belonging to ROYAL'S own fleet and summon it to call at your door, when your need of good electrotypes is of state-wide importance.

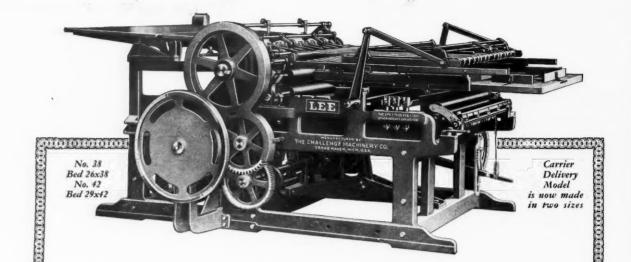
Royal Electrotype Company

Boston Office 470 Atlantic Ave. Uptown Plant, 1309 Noble Street

Philadelphia

New York Office 1270 Broadway

Member International Association of Electrotypers



The Ideal Investment

Because of the small first cost, economy in operation, and wide capacity range, the LEE PRESS is an investment that will put your pressroom on a money-making basis

WRITE US OR ANY DEALER FOR FULL PARTICULARS

The Challenge Machinery Co.

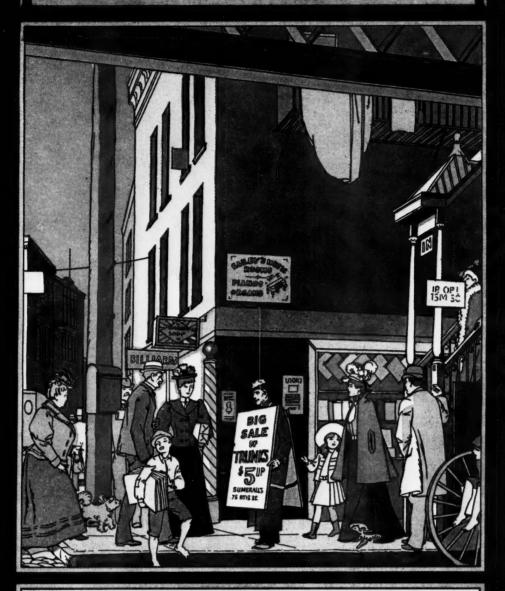
Main Office and Factory, Grand Haven, Mich.

Chicago, 17-19 E. Austin Ave.

200 Hudson St., New York



THE PAGEANT OF ADVERTISING



THE SANDWICH MAN

Here we have motion in advertising used by a resourceful merchant to appeal to his public. Once a frequent figure, but now comparatively rare, the sandwich man adds a curious and picturesque note to the pageant.

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Converget 1027 West Virginia Pulo 58 Paper Company

See reverse side for LIST OF DISTRIBUTOR

The Mill Price List Distributors of WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield & Woods Co.

AUGUSTA, ME. The Arnold-Roberts Co.

BALTIMORE, MD. Bradley-Reese Company
308 W. Pratt Street

BIRMINGHAM, ALA. Graham Paper Company

BOSTON, MASS. The Arnold-Roberts Co. 180 Congress Street

BUFFALO, N. Y. The Union Paper & Twine Co.

Larkin Terminal Building

CHICAGO, ILL. Bradner Smith & Company

CHICAGO, ILL. West Virginia Pulp & Paper Co.

CINCINNATI, (). The Chatfield & Woods Co.

CLEVELAND, O. The Union Paper & Twine Co.

DALLAS, TEXAS Graham Paper Company

DES MOINES, IA. Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct

DETROIT, MICH, The Union Paper & Twine
Co. 551 East Fort Street

EL PASO, TEXAS Graham Paper Company

HOUSTON, TEXAS Graham Paper Company

KANSAS CITY, MO. Graham Paper Company

332-336 W. 6th Street, Traffic Way
LOS ANGELES, CAL, West Virginia Pulp & Paper

Co. 122 East Seventh Street

MILWAUKEE, WIS. The E.A. Bouer Company
175-185 Hanover Street

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company

NEW HAVEN, CONN. The Arnold-Roberts Co. 15 Orange Street

NEW ORLEANS, LA. Graham Paper Company S. Peters, Gravier & Fulton Sts.

NEW YORK, N.Y. West Virginia Pulp & Paper Co. 200 Fifth Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth & Harney Streets

PHILADELPHIA, PA. West Virginia Pulp & Paper
Co. Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods Co.
Second & Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
86 Weybosset Street

RICHMOND, VA. Richmond Paper Co., Inc.

ROCHESTER, N. Y. The Union Paper & Twine

ST. LOUIS, MO. Graham Paper Company

ST. PAUL, MINN. Graham Paper Company
16 East Fourth Street

SAN ANTONIO, TEX. Graham Paper Company 1432-1434 South Alamo Street

SAN FRANCISCO, CAL. West Virginia Pulp & Paper
Co. 503 Market Street

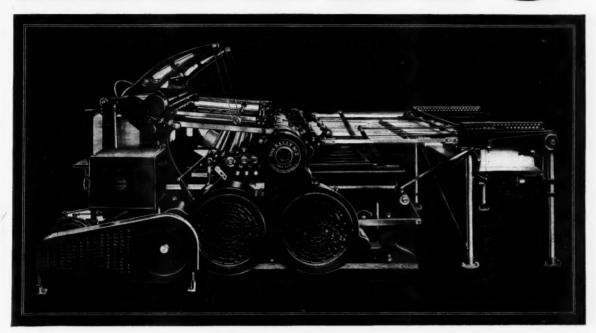
WASHINGTON, D.C. R. P. Andrews Paper Co.
804 First Street, S. E.

YORK, PA. R. P. Andrews Paper Co.



Manufactured by
WEST VIRGINIA PULP
& PAPER COMPANY

KELLYS



Increase Production Improve Quality

A Kellyized pressroom is the modern printer's need

OT only is quality of work preserved or bettered, but Kelly output possibilities are so much greater that, when taken advantage of, the investment is soon retired from this gain alone. Kelly conveniences conserve productive time. The get-away is quick. There are no lost hours in manipulating complicated mechanisms — time which is made productive through Kelly simplicity.

Several nationally known printers have purchased No. 2 Kellys during the past few months. Installations of one press were quickly followed by repeat orders. These are not isolated instances. It has been our pleasure to meet such experiences many times.

Proven values have created an ever growing demand for Kelly Presses. Owners of Kellyized shops tell us that the Kelly is the automatic that brings prosperity in full measure. Hundreds of users have testified to Kelly worth. Write to nearest selling house for quotations.

SET IN NUBIAN WITH BODONI BOLD AND ITALIC

FOR SALE AT ALL SELLING HOUSES OF THE

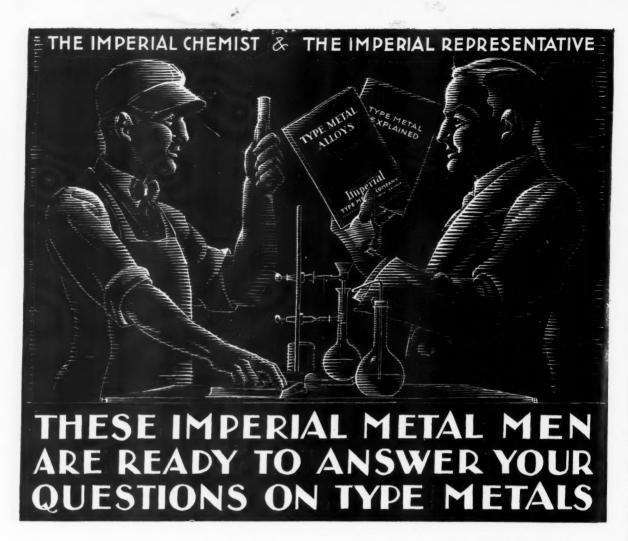
American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Limited,
Foronto-Montreal-Winnipeg; Alex. Cowan & Sons, Limited, all houses in Australia and New Zealand; Camco [Machinery] Limited,

London, England; National Paper and Type Co., Central and South America,

Mexico, Cuba, Porto Rico and West Indies

Please Mention THE INLAND PRINTER When Writing to Advertisers.



These two men are type metal specialists!

The expert Imperial chemist can take a sample of your type metal, analyze it, and give you a prompt, accurate report. He can tell you the exact condition of your metal, and what it needs to bring it back to highest working efficiency.

Ask the Imperial representative any

question about type metals! He is a trained type metal man, backed by a firm who for years have specialized in one product—type metal, and who know type metal from A to Z.

Before his next visit, send for a copy of Imperial's handbook on type metals, "Type Metal Alloys", and a copy of the famous Plus Plan. Read them carefully. Then talk over the Plus Plan with the Imperial representative. He will ex-

plain the economy advantages of using Imperial Metal, serviced by the Plus Plan in your shop. Write today.



IMPERIAL TYPE METAL COMPANY

LINOTYPE ELROD Philadelphia MONOTYPE

LUDLOW Cleveland

Manufacturing the following metals: LUDLOW INTERTYPE LINGG

LINOGRAPH New York STEREOTYPE

THOMPSON Chicago



Austin-Built Printing Plants Are Designed for Profitable Operation

THE efficient layout and increased production facilities provided by Austin skill and experience in building for the printing industry have reduced overhead and increased profits for many concerns from Coast to Coast.

Austin printing plants combine daylight construction and unobstructed floor space with flexibility of design and adaptability for suddenly changed conditions that permit quick, easy expansion of both single and multistoried buildings.

Austin will design, construct and equip efficient, economical building projects of any size or type—anywhere, at any time—under a method of undivided responsibility that guarantees in advance the total cost, completion date and quality of materials and workmanship. Austin will also assist in financing.

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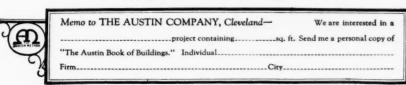
ay.

For preliminary sketches, approximate cost and specific information, wire, phone the nearest Austin office or mail the memo below.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland
New York Cincinnati Pittsburgh St. Louis Chicago Philadelphia Seattle Portland Detroit Miami
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service



A statement about Air Conditioning

YOU can now enjoy a completely air-conditioned plant for a fraction of what it would have cost you less than a year ago.

And we mean scientifically controlled air conditioning. No guesswork. Temperature held even; any desired humidity maintained, with variations too minor even for comment.

The York Air-Conditioning Unit has made this possible. Except for connections to water, steam and electric lines, it is wholly self-contained. Any number of units

operate in any number of departments or on any floors; easily movable, with no distributing duct system of any sort.

You know the value of a completely conditioned plant. Here is the modern way of bringing it about and the reputation of York stands behind the make-good performance of every York unit.

For all essential facts write York Heating & Ventilating Corp'n, Dept. C., 1524 Locust Street, Phila.

YORK
AIR-CONDITIONING
UNIT



YORK

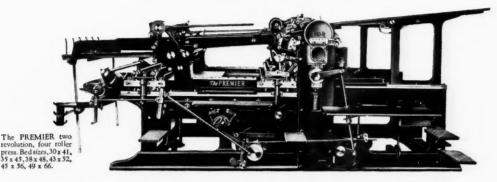
HEATING & VENTILATING CORPORATION

PHILADELPHIA

Engineered Products

Manufacturers of the Famous York Heat-Diffusing Unit

The PREMIER

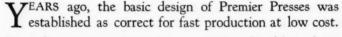


The Fundamental Design Was Proved Years Ago

All the Modern Improvements Are As Practical



The WHITLOCK Pony. Built in the following sizes: 24 x 28, 26 x 36, 28 x 40.



Since then, improvements in construction detail have been made with great regularity. The result is that the Premier offers printers a machine entirely unique from many standpoints.

For example, the cylinder lifting mechanism is of the eccentric type where the weight of the cylinder is not supported by the lifting rod.

Change from printed side up to printed side down can be made by one man in a few moments.

The new fountain trip is simple and effective under all conditions.

The type bed is of the box type construction, a part of the design which insures great strength of impression.

Now, with the servicing facilities of this concern behind it, the Premier offers printers the greatest "buy" in the history of the graphic arts industry.

See it! A representative will go over it point for point.



Harris Offset Press: 8 models of five sizes. The Potter Rotary Offset; 5 models of three sizes.

SEYBOLD Automatic Cutters Sizes 32, 34, 38, 40, 44, 50, 56 64, 74, 84, and 94 inch. Illus tration shows 44 inch size.

HARRIS-SEYBOLD-POTTER Co., General Offices: Cleveland, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby (Conn.), Dayton

HARRIS'SEYBOLD'POTTER

Recent Decisions on the Press Question

URING December, 1927, the 52 printing concerns in the United States, listed below, installed 56 Miehle Vertical Presses, thus reaching a decision as to which is the best press to buy. These concerns have been confronted with the same question 31 times before and reached the same decision. They now have 87 Miehle Vertical Presses. In addition to these purchases there were 25 Miehle Vertical Presses shipped abroad during December, making a total of 81 Miehle Vertical Presses purchased during that month.



	William Green, A Corporation, New York, N. Y Previously purchased 5
	The Joseph D. Havens Co., Kansas City, Mo, Previously purchased 1
	Cuneo Printing Corp., Chicago, Ill Previously purchased 2
Allen A. Company, Kenosha, Wis	
	Printers Manufacturing Corp., Los Angeles, Calif Previously purchased 1
	The Rein Company, Houston, Texas
	City Centre Press, Philadelphia, Pa
	North Center Press, Chicago, Ill.
	Gillette Publishing Co., Chicago, Ill Previously purchased 2
	Brown & Phelps Co., Minneapolis, Minn
	Fort Howard Paper Co., Green Bay, Wis
	Westlake Press, Chicago, III
l	Automotive Systems and Forms Co., Inc., New York, N. Y 1
	The Reuben H. Donnelley Corp., New York, N. Y1 Previously purchased 1
	Gottlieb Bros. Printing Co., Inc., New York, N. Y1
	McDaniel Press, Indianapolis, Ind
	Smith-Bennett Corp., Wilkes-Barre, Pa
	Otsego Publishing Co., Oneonta, N. Y
	Bucknall Printing Co., Los Angeles, Calif
	The Caslon Press, Inc., Pittsburgh, Pa
	The Prudential Insurance Co. of America, Newark, N. J 2 Previously purchased 1
	Hygrade Stationery Co., New York, N. Y
	A. E. Little Co., Los Angeles, Calif
	Moebius Printing Co., Milwaukee, Wis
	Hall Bros., Inc., Kansas City, Mo
	Advance Paper Box Co., Inc., Los Angeles, Calif1

Advocate Publishing Co., Inc., Greensboro, N. C
Schwabacker Frey Stationery Co., Seattle, Wash
Metcalf & Hand Printing Co., Kansas City, Mo
Albee Press, New York, N. Y
General Printing Co., Inc., Springfield, Mass1
The Homestead Co., Des Moines, Iowa
General Printing Co., St. Louis, Mo
Western Printing and Litho. Co., Racine, Wis1
The Employers Liability Assurance Corp., Ltd., Boston, Mass
Niagara Herald Co., Inc., Middleport, N. Y
Harold A. Holmes, Inc., Chicago, Ill1
Expert Printing Co., New York, N. Y
The Rudolph Sattler Co., Cincinnati, Ohio
Boyd Printing Co., Pittsburgh, Pa
Leary Printing Co., Schenectady, N. Y
Hatton Press, Inc., Gardner, Mass
Howard F. Morris, Chester, Pa1
The Cramer-Krasselt Co., Milwaukee, Wis
Gilmartin Company, San Francisco, Calif
Clark Printing Co., Rockford, Ill
L. G. Wolfe Company, San Francisco, Calif1
San Francisco Stock Exchange, San Francisco, Calif1
The Coleman Company, Philadelphia, Pa
American Bank Note Co., Chicago, Ill2
The Ohio Match Co., Wadsworth, Ohio1
National Union Fire Insurance Co., Pittsburgh, Pa2
Presses shipped abroad25
Previously shipped abroad851

Shipments for December, 1927-81 Miehle Verticals

MIEHLE PRINTING PRESS & MANUFACTURING CO.

Main Office and Factory

CHICAGO

PHILADELPHIA Fourteenth and Robey Streets BOSTON DALLAS

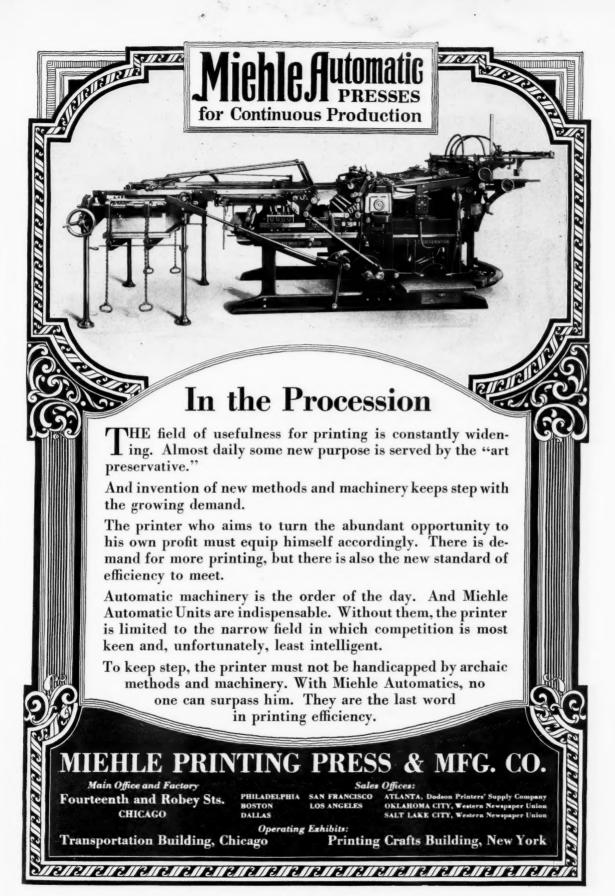
Sales Offices:

HIA SAN FRANCISCO ATLANTA, Dodson Printers Supply Company
LOS ANGELES OKLAHOMA CITY, Western Newspaper Union
Distributors for CANADA: Toronto Type Foundry Co., Toronto, Can.

Operating Exhibits:

Transportation Building, Chicago

Printing Crafts Building, New York



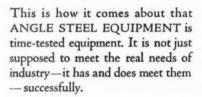
The Result of a Real Demand



WHEN we commenced building ANGLE STEEL EQUIPMENT several years ago, we began to receive requests for special items to meet special needs.

Often we discovered that the same need existed in different factories of the same kind, and sometimes in factories of different kinds. In such cases the item which had been

demanded by one factory was made a part of our regular line and furnished to others as well.



No matter whether you are buying Angle Steel stools, chairs, galley cabinets, shop and factory trucks, machine tenders, benches, tables, storage cabinets, desks, bins for small tools, or many other labor-saving appliances which we build, you may always be certain of this, the item you buy is the result of a real demand; it will almost certainly meet your needs.

ANGLE STEEL EQUIPMENT is not built down to a price; it is built up to a standard. Yet our special labor, transportation, and quantity production facilities make our prices exceedingly reasonable Write for our complete catalog. Our engineers will work with your blue prints if desired.

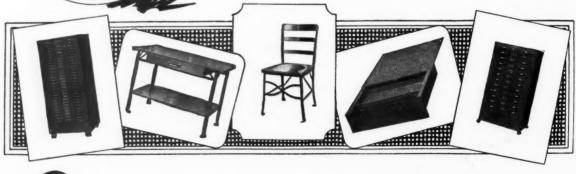


ANGLE STEEL STOOL COMPANY

Main Office and Factory: Plainwell, Michigan

Branches:

Agents and Dealers in Principal Cities: Detroit Chicago St. Louis Milwaukee Pittsburgh
Philadelphia New York Newark Rochester Buffalo Syracuse, etc.





ANGLE STEEL EQUIPMENT

T SANTHARY - BURARTE

THE LINOTYPE IN ITALY

AN
EXHIBIT
DESIGNED AND PRINTED

RAFFAELLO BERTIERI

MILAN

MEMBER FOR ITALY

OF THE INTERNATIONAL TYPOGRAPHIC

COUNCIL

Printers and designers throughout the world are familiar with the books and fine commercial printing produced by Istituto Grafico Bertieri in Milan. These pages show how the Linotype is an important factor in this plant as it is in most active printing and publishing plants in Italy

LINOTYPE TYPOGRAPHY

IS AN INTERNATIONAL PHRASE WHICH MODERN PRINTERS
TRANSLATE INTO PROFITS

fur-

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s not

abor.

oduc-

ceed-

or our s will sired.

w York Chicago

Detroit delphia

gh

imitazione, mentre la commedia fiorentina s'inspirava direttamente alla verità. Il principato non può render possibile un teatro tragico di contenuto originale, perchè questa forma di arte, riflessa e tardiva, vuole una tradizione di sentimenti e di forme che il principato non poteva dare non ostante la forte volontà.

> La tradizione letteraria de' principati era solo una accettazione molto recente di coltura classica esteriore; il loro gusto estetico, s'appagava allo spettacolo ed allo sfarzo.

Ma anche il popolo non aveva tradizioni drammatiche: la tragedia popolare non può essere inspirata che dalle grandi leggende sopravviventi nella tradizione del popolo; e tali leggende confermano e riaccendono i grandi sentimenti collettivi, il sentimento religioso prima, e poi, come una vera forma evolutiva di questo, il sentimento moderno, patriottico e particolarmente nazionale.

> Ora noi conosciamo le tradizioni del sentimento religioso in Italia, e ricordiamo che, mentre di là dall'Alpi, nell'ingenuo e primitivo calor delle fedi, il mistero religioso fioriva, nelle nostre plebi, andava inorpellandosi in tutte le luci del puro spettacolo.

Il nostro popolo non affollava il teatro, fremendo il mistico terrore come l'ateniese alle evocazioni eschilee della leggenda tebana; ma "vi si divertiva" tutto preso alla decorazione fastosa e a' lazzi de buffoni. Così poterono nascere e grandeggiare il teatro spagnuolo e il teatro shakespeariano, sgorgati da una tradizione formatasi sul terreno fecondo del mistero medievale. Perchè la tragedia classica diventasse originale, era necessario che il

> ionale nell'anima delle mistero, uscisse da uno da un artificio, o da un ora soltanto la tragedia profonde di sentimenti zioni dell'anima e della

ARE FUORI DI LUOGO DIRE IN OUESTA RI I, E CON VERA COMPETENZA, DEL LIBRO ZIONE SALIENTE DELL'ANNO CHE ORMAI VZIOSAMENTE UN ELENCO ANCHE BREVE LIE DI NOMI DI AUTORI E DI EDITORI, SPE VA DATO IL MERITO PRINCIPALE SE FRA MIGLIORE E DEGNA VESTE TIPOGRAFICA ARMI NELLO SPINOSO E DELICATO ARGO LI VOLUMI; QUESTO SPETTA AI CRITICI E 'RTANTO A DIRE POCHE COSE SUL MODO

MAESTRO GIORGIO VASARI

STUDIO CRITICO

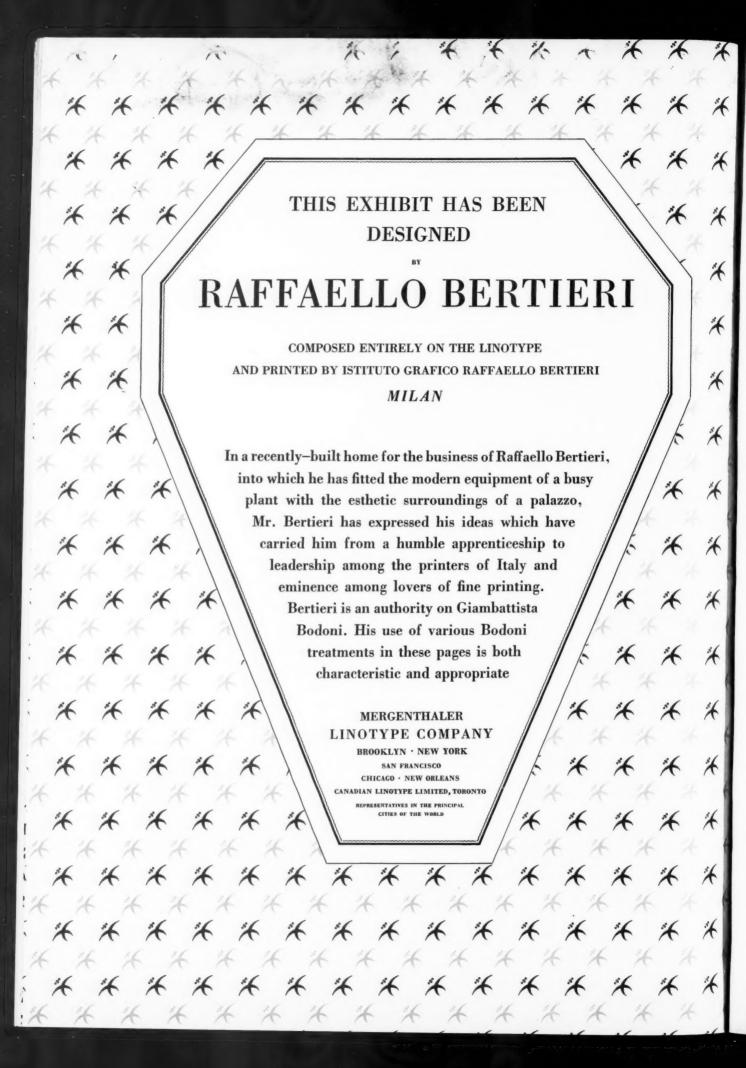
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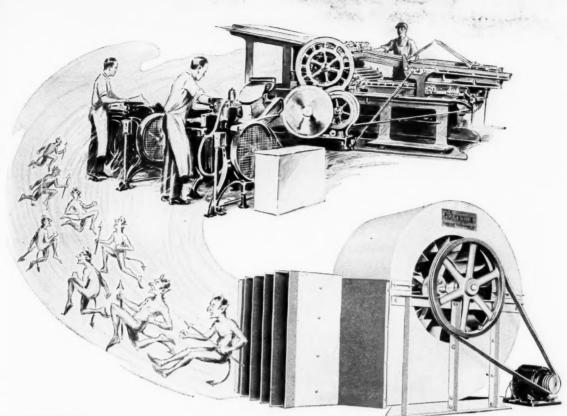
ARNALDO ZANFROGNINI

Giorgio Vasari fu pittore abbondante ed imaginoso e buon architetto (n'è prova il palazzo degli Uffici a Firenze); forte scrittore, le «Vite», oltre duecento, da Cimabue ai contemporanei, forse corrette da Vincenzo Borghini, hanno importanza di primo ordine nel determinare il cammino ascensionale dell'arte italiana. L'autore potè giovarsi dell'esperienza sua, della conoscenza profonda ch'ei possedeva nel campo della tecnica, delle notizie raccolte da altri artisti, e se non è sempre esattissimo nella cronologia, è però critico nel senso più

Desideroso Giovanni di riveder il padre vecchio e indisposto, si partì di Perugia per tornarsene a Pisa; ma passando per Firenze gli fu forza fermarsi, per adoperarsi insieme con altri all'opera delle

Mulina d'Arno, che si facevano da San Gregorio appresso la piazza de' Mozzi. Ma finalmente, avendo avuto nuove che Nicola suo padre era morto, se n'andò a Pisa; dove fu per la virtù sua da tutta





When Hot Weather Raises the Devil.

You know the terrific nervous strain of hot weather—when there is a rush job on the press—the ink runs—the paper stretches—the rollers melt—and excessive heat slows down production.

The Lakeside Ventilator sends a steady current of draftless, deflected, outside air which entirely changes the air in the print shop every few minutes. It maintains a positive circulation of fresh, cool, pure air, eliminates the smell of ink, and drives out the "little devils"—the worry, exasperation, enervation and decreased production caused by the extreme heat.

The Lakeside does more than merely stir up the air like electric fans. It is equipped with a specially designed Four-Way Air Deflector which sends a powerful current of draftless deflected air to

every corner of the pressroom, and changes the air every few minutes, so that it is always flooded with fresh, pure, healthful outdoor air. This cooling current of fresh, outside air—powerful but absolutely draftless—produces more comfortable working conditions—increases efficiency, production, and profits.

The Lakeside is quiet in operation, low-priced, easy to install [requiring no tearing down of walls or ripping up of floors], and costs less to operate than electric fans at the same capacity. It is a profitable investment that pays big dividends and greater efficiency, and better working conditions.

Lakeside Ventilators are made in a range of sizes to meet practically every requirement of large or small printing establishments.

Don't Wait for Hot Weather-Write for Catalog Now

Send us a rough floor plan of the rooms you wish ventilated, giving width, length and height of each room, and our Service Department will submit suggestions and quotations without obligation on your part. Do it now—investigate and prevent hot weather troubles.

LAKESIDE COMPANY, 224 Main Street, Hermansville, Mich.

Lakeside "I-X-L" Electric VENTILATOR

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The Craftsman Press

YOUR business is successful in proportion, not as your volume grows, but as your profits grow. If their value to your business is judged by that standard, Chandler & Price Presses are indispensable in every printing shop.

"Year in and year out for thirty years, Chandler & Price Presses have helped us keep faith with our customers and creditors."

-W. G. Smith Printing Company, Benton Harbor, Michigan

"C & P" Indispensability!

Already, 1928 is rewarding the printer who distinguishes between mere volume and profits. Unless you definitely clear money on every job, more business only digs the hole deeper.

The Chandler & Price Craftsman Press shows a bigger profit per dollar invested than any other equipment in the modern shop.

You have a place for one or more Craftsmen in your plant. They are indispensable for developing small accounts into large accounts. They handle those innumerable short runs which become a liability on the wrong press and a gold mine on Craftsmen. They excel on the work of the discriminating client who wants "something different and better."

The Chandler & Price Craftsman enables you to dispatch a huge, profitable volume of form printing. And it is just as efficient on the most exacting color process effects.

The Chandler & Price Craftsman gives you an extraordinary output besides, which makes it exceptionally profitable on every job within its range. This is due to four main factors: (1) The satisfactory speed at which the Craftsman can be run. (2) The time saved on wash-up and

absence of adjustments. (3) The ease with which inexpensive labor is secured, since the C & P Press is the most widely understood in the world. (4) The almost total absence of repairs.

Yes, you should have at least one or more C & P Craftsman Presses in your plant.

You'll find plenty of work for your Craftsmen. Here are just a very few illustrations out of very, very many:

Letterheads Envelopes
Invoices Statements

Department Forms

Labels Counter Cards
Window Cards Tags

Broadsides Handbills

Blotters Stuffers

Booklets Catalogs

Mailing Cards Circulars

Prospect and Index Cards Instruction Sheets

Lawyers' Briefs

Bank Checks Reports

Auditors' Forms

Press Proofs Labels

We should be glad to receive the coupon below.

Your request will bring full information on any C & P Press.

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U.S.A.

Chandler & Price Presses & Paper Cutters		
The Chandler & Price Company Cleveland, Ohio Send me full date on the C & P Presses I have checked:	Name — Company Name — — — — — — — — — — — — — — — — — — —	

Send me full data on the C & P Presses I have checked: $8"\,x\,12"$ (); $10''\,x\,15"$ (); $12''\,x\,18"$ (); $12''\,x\,18"$ Craftsman (); $14\frac{1}{2}"\,x\,22"$ (); $14\frac{1}{2}"\,x\,22"$ Box ().

ıt as lard,

Name Company Name Street Address State State



INOTYPE MACHINES are installed in Printing Offices to save money. The price of the machine can be saved by not installing it, but its cost can be earned by using it. That's why it is installed.

The price of a set of Composition (glue and glycerine) Rollers can be saved by using the old ones, which have long since paid for themselves.

The cost of using them, however, far exceeds the price of a new set. In what way? Ink, makeready, slipsheeting, poor printing, trouble and worry. And you have trouble and worry enough . . . Use our most convenient factory.

Use Our Red Shipping Labels

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For 79 Years Bingham's Reliable Printers' Rollers

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East and Harrison Streets PITTSBURGH 88-90 South 13th Street INDIANAPOLIS 629 South Alabama Street NASHVILLE
911 Berryhill Avenue ATLANTA 274-6 Trinity Ave., S. W.

636-704 Sherman Street

514-516 Clark Avenue

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ACCURACY

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Before Buying a Cutter, You Owe It to Your Profits to Investigate the "DIAMOND"

 $30\frac{1}{2}$ and $34\frac{1}{2}$ Inch

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Your Story in Picture Leaves Nothing Untold You recognize the merit of your good ideas because you see them. Your public is visual minded too. Don't make it easy for the crowd to miss your point by rushing your ideas out before they are effectively clothed. Define their meaning with pictorial dress. Then your good ideas are no longer naked orphans. In magazines, newspapers—in all of your printed sales efforts—your good ideas can be made effective ideas with the intelligent use of photoengravings. 'Phone the nearest member of the American Photo-Engravers Association today. He can help give your worth-while ideas effective graphic appeal in print.



No. 3 of a series illustrating the versatility of the zinc etching

GENERAL OFFICES + 863 MONADNOCK BLOCK + CHICAGO

IDEAL Typograph Rollers

The Keystone of Printing Profits

No summer rollers are needed if you are equipped with Ideal Typograph Rollers. They will not swell, shrink or melt under any conditions of speed or service in any kind of weather.

They improve the quality of work; keep costs down; need no resetting, once properly set; are true and even and stay that way. Ideal Typograph Rollers are miles ahead.

ee About three years ago we started using your Ideal Typographic Rollers. Since then we have gradually added to our equipment, until today all of our presses are equipped. It is therefore unnecessary to say that they have been very satisfactory to us in every way. It would be a hardship to be without them. The Butterick Publishing Co. New York, N. Y.

Many more facts in addition to the above and those in panel below are included in our interesting book, "The Story of Ideal Rollers," a request for which obligates you in no way.

GRAPHIC ROLLERS

Built for service, they are set, used and washed like ordinary glue rollers-but without the disadvantages. Graphic Rollers are nonmeltable form rollers designed primarily for use on presses equipped with Ideal Typograph ductors and distributors; also used as complete job-press roller equipment. Speed of press run or weather conditions incur no softening danger. Send for our free book today.



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THE AULT & WIBORG COMPANY **NEW YORK**

CINCINNATI
Branches in All Principal Cities

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Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt; shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Process Rollers

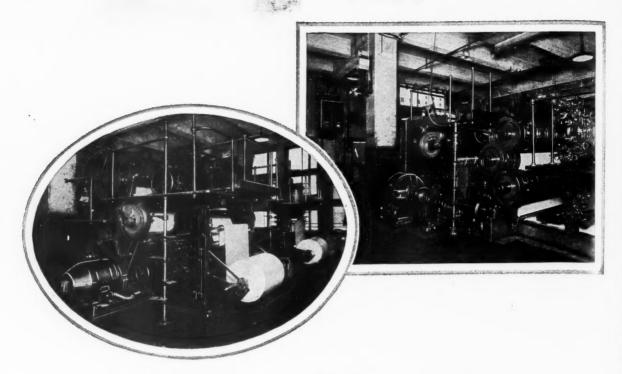
Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Graphic Rollers

Molded from gelati-nous composition princi-pally for use as form rol-lers. May also be used as ductors and distribu-tors. Can be used at any desired speed of press. Guaranteed not to

Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.



All Day and Every Day

These presses print the "Literary Digest", which has one of the largest weekly circulations in the country. The service is hard and without let-up. The utmost reliability is required.

On the left are two Cottrell Presses, and on the right is a Hoe Press. All three are driven by General Electric Type CD, direct-current adjustable-speed printing-press motors with General Electric Type CR6201 full automatic control.

Printers of periodicals, who must maintain a continuous high rate of production, can always rely on G-E Motorized Power for dependable drive.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance that you have purchased the best.



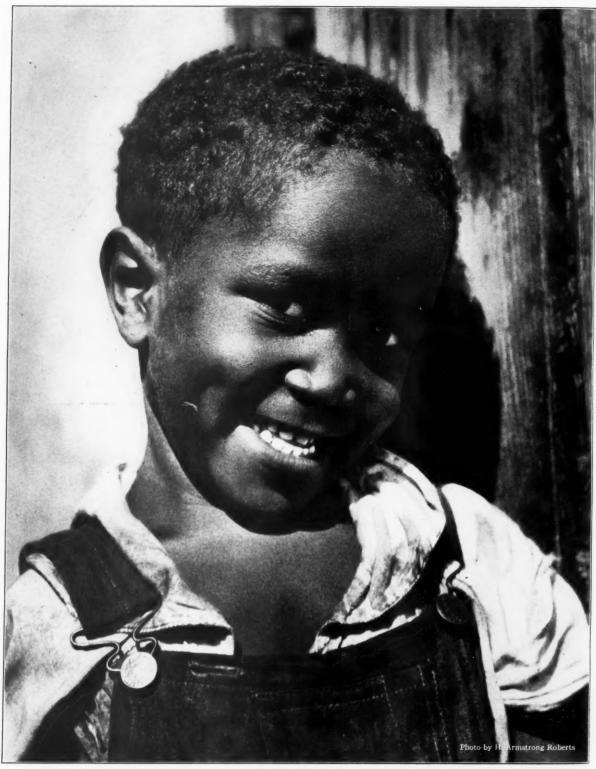
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GENERAL ELECTRIC

Please Mention THE INLAND PRINTER When Writing to Advertisers.



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ENEU BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

Do Your Floors Retard Production?

Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock? our engineers study them and make recommendations without obligation to you.

Prices now as low as 24c per square foot, installed complete.

The Jennison-Wright Co., Toledo, O.

Branches in All Large Cities

Printers need good floors. Everywhere in the printing industry Kreolite Wood Block Floors have solved these problems. The picture below shows one of the floors of the R. R. Donnelley & Sons Company's plant at Crawfordsville, Indiana.

If you have floor problems let





Uniform
impression—
easier
make-ready—
ample ink
distribution

"We find that these presses give a very uniform impression; in fact, the impression could not be improved upon, and the make-ready is easy. Ink distribution on the later models is adequate for any kind of forms."

These comments from a Thomson user need no argument or proof. You know that they are true. But are you profiting by these features of Laureate and Colt's Armory presses?

Wouldn't a modern Laureate or Colt's Armory help you to make more money — by relieving your more expensive equipment of small forms and short runs — by increasing the variety of work that you can handle profitably?

Ask our nearest office to mail you literature and prices. Or, on request, we will gladly send our local representative.

THOMSON-NATIONAL PRESS CO., Inc. FRANKLIN, MASSACHUSETTS

NEW YORK OFFICE - - Printing Crafts Building, 461 Eighth Avenue CHICAGO OFFICE - - - Fisher Building, 343 South Dearborn Street Also Sold by All Branth Offices of the AMERICAN TYPE FOUNDERS COMPANY and BARNHART BROTHERS & SPINDLER

"Colt's
Armory"
5-C and
6-C
14x22
inside chase

"Laureate" 14x22 inside chase





1928

Will be Another

MONOTYPE YEAR

1927 was featured by a growing appreciation of the superiority of Monotype machine typesetting—evidenced by a very substantial increase in the sale of Monotype Typesetting Machines to printers and publishers all over America.

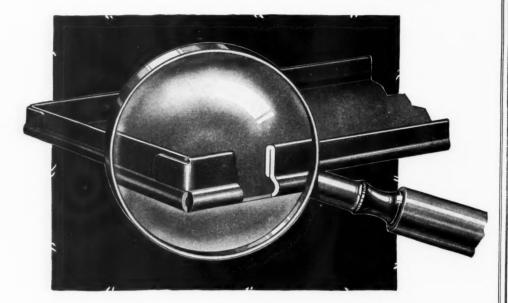
1928 promises greater opportunities for profit-making to Monotype users—because it is everywhere being demonstrated that the buyer of printing will pay a profit-giving price for good printing—printing of that high quality which is done everywhere from type set on the Monotype.

Nearly Half the Users of Monotypes Operate a Single Typesetting Machine with One Operator

LANSTON MONOTYPE MACHINE COMPANY

Philadelphia, Pa.

Now it's the Hamilton RUSTPROOF Galley



A Cadmium treated galley of maximum strength and accuracy, rustproof, and guaranteed to remain so indefinitely.

A plain steel galley will rust. In other respects steel is more desirable than either zinc or brass. Steel galleys nickel dipped, nickel plated or alloy coated are little if any better than plain steel because when the surface is scratched the steel is exposed and rust results.

Cadmium is, today, the best known process commercially available that makes—and keeps—steel positively rustproof. It literally eats into the steel sheet and is not affected in the slightest degree by any use or abuse a galley is subjected to under any condition of climate or altitude. We absolutely guarantee the rustproof feature indefinitely.

And Hamilton construction is different. Double side walls insure maximum strength and rigidity; rolled edges mean smooth edges; all made with dies insures a degree of accuracy that is difficult to attain by any other method of construction.

There can be no better all-purpose galley than the Hamilton rustproof. It's true, square, flat, of uniform thickness, as good as *any* galley for *every* purpose and costs but little more than the ordinary steel storage galley.

If you haven't seen it, we will gladly send a sample on request.

Manufactured by

Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN Eastern House, RAHWAY, N. J.

Hamilton Goods Are for Sale by All Prominent Type Founders and Dealers Everywhere

The spanish of the state of the

is the only substance that burns

All other fuels must be converted into gas before they will burn. Gas, alone, is the perfect industrial fuel—the only fuel that comes to you fully prepared, that offers ready-to-use energy.

Gas is the energy content of coal, concentrated, and placed on tap at your burner. Gas is easily controlled, perfectly flexible, readily adapted to widely different heat treating operations. Waste is minimized. Greater ultimate profit is assured.

Investigate the possible uses of gas and gas burning appliances in your plant.

Write today to your own gas

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YOU CAN DO IT

BETTER WITH GAS

"...a friend indeed"



The Craftsman,

Line-up and Register Table

for Cylinder Printing, Offset Printing, Rotogravure and Lithography

The Craftsman Line-up and Register Table is the finest and most complete device of its kind. It can not be equaled for book, catalog and color printing. Its **geared accuracy** is meeting the exacting demands of the Offset Printer, the Lithographer and Rotogravure Printer.

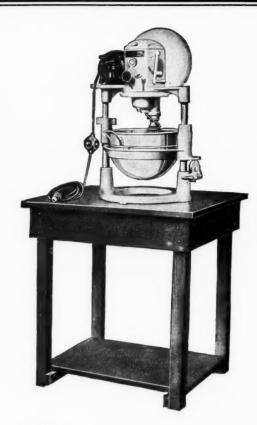
It solves the problems of line-up and register; standardizes haphazard methods; eliminates time-consuming, painstaking handwork; speeds up production from Composing-Room to Bindery; eliminates mistakes and creates harmony between these departments on questions of line-up and register, for its accuracy can not be questioned.

Results: A perfectly registered job delivered on time—profits safeguarded—pleased customers and your reputation for good printing maintained. Can you afford to be without it?

Our illustrated and descriptive folder will tell you all about it. Just drop a line to

National Printers' Supply Co.

Makers of Printers' Registering Devices
748 Old South Building Boston, Mass.



The Better Way of MIXING INKS

The Mixonette with its patented mixing action really mixes the various colors into each other more thoroughly than could possibly be done by any other method

Write for Catalog

Read Machinery Company York, Pa.

Grit in Black Inks

HE difficulties caused by gritty black inks have been the subject of much discussion. Grit in ink is caused by particles of crystalline carbon, which sometimes occur as impurities in carbon blacks. Once this grit is incorporated into an ink, it can not be completely removed, as repeated grinding serves merely to crush and mix it more thoroughly into the ink.

The only sure way of avoiding grit in black inks is to use grit-free carbon black. In order to assure themselves of a uniformly grit-free ink, J. M. HUBER, Inc., manufacture carbon blacks by an exclusive air-flotation process which affords a positive elimination of gritty impurities.

HUBER'S AERFLOTED ARROW BLACK is used in all the black inks manufactured by J. M. HUBER, Inc.

Huber's Colors in use since 1780

J. M. HUBER, Inc. Printing Inks

Dry Colors—Pressroom Specialties—Carbon Black 460 West 34th Street, New York City

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In England too

the most successful printers demand Modern Proof Presses

Vandercook Rigid Bed Proof Presses are serving successful publishers and printers in many parts of the world. English manufacturers have a reputation as the builders of the finest machinery, but the Vandercook Modern Proof Press stands supreme in accuracy of impression and in its duplication of production press conditions. These exclusive proof press features will save hundreds of hours in the press room yearly by ferreting out engraving and type deficiencies before the forms leave the composing room.

50 VANDERCOOK rigid bed PROOF PRESSES in five English plants

Amalgamated Press, Ltd., London
17 Vandercook Presses

Hazell, Watson & Viney, Ltd., London and Aylesbury

10 Vandercook Presses

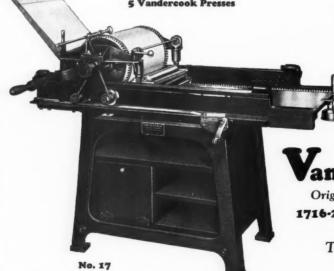
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With inking carriage. Used in many of the world's greatest printing plants



Vandercook & Sons

Originators of the Modern Proof Press
1716-22 West Austin Ave., CHICAGO

There is a Special Model for Every Proving Purpose

ASK FOR CATALOG

Is an automatic inking Vandercook Proof

Press with a printing surface 17 x 25



Cline Control is Boss of the Press -But Your Servant

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MOORE-LANGEN PRINTING & PUBLISHING COMPANY

MOORLANCO PRINTED PRODUCTS

TERRE HAUTE, INDIAN,

Mar. 2, 1927

Cline Electric Co. Conway Bldg. 111 W. Washington St. Chicago, Ill.

Gentlemen:

For some time we have been operating a Cline-Westinghouse Universal control on a single naught Michle and our pressmen all admit that it is the "Boss of the Press". We eventually hope to equip all our presses with Universal Controls.

Yours truly,

Moore-Langen Ptg. & Pub. Company,

JC/FC



Lucky the press that has a "Boss of the Press"; that is, the Cline System of Universal Push Button Press Control. Instantly, it can be accelerated, decelerated, inched, stopped or reversed by the touch of a pressman's finger at a convenient point. That means, of course, greatest capacity—greatest responsiveness to sudden requirements or emergencies.

Built battle-strong, out of 25 years experience in this field, the Cline Control Equipment will last as long as the press it commands.

Cline motors and control equipment for:

Newspaper Publishers Book Binders

Job Printers

Lithographers

Magazine Publishers

Electrotypers

Stereotype Machines Composing Machines

Paper Box and Carton Manufacturers



CLINE ELECTRIC MFG. Co.

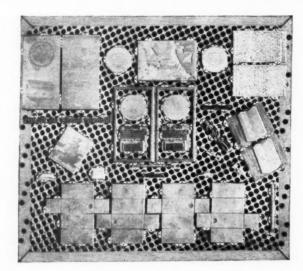
MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE FIRST NAT'L BANK BLDG. SAN FRANCISCO CALIFORNIA



EASTERN OFFICE MARBRIDGE BLDG. 47 WEST 34TH ST. NEW YORK CITY





10 Important Points – about the Sterling Toggle Base and Hook System

- 1 This is the base that has the Sterling Toggle Hook with a longer travel than any other hook in its class.
- 2 The Sterling Toggle Hook can be lifted from the hole without the use of tweezers or any similar device.
- 3 It will not catch in the hole when it is withdrawn.
- 4 It can be lifted as soon as released—no further effort is required.
- 5 It can not accidentally come apart—such annoyances are eliminated.

- A series of actual tests has proven that the strength of the Sterling Toggle Hook is greatly in excess of the requirements.
- One Sterling Toggle Hook may be placed 11/8 inches from another one on any straight line.
- It can be inserted or withdrawn if only one-half of the hole is open. This feature is unique in hooks of this type.
- There are no jagged edges on base sections if you use Sterling Toggle Base and Hook System.
- It will pay for itself in a short time in savings in time and labor in your plant. 10

Can you really AFFORD to be without it?

THE PRINTING MACHINERY COMPANY

Manufacturers and Distributors of Warnock Diagonal Block and Register Hook System, Sterling Toggle Base and Hook System, Sterling Small Sectional Base, Aluminum Expansionable Book Block System, Aluminum Alloy Metal Furniture

438 Commercial Square - CINCINNATI, OHIO

NEW YORK - Printing Crafts Building

CHICAGO - Fisher Building

An Annual Upkeep of \$6.11

THE AVERAGE UPKEEP COST on all outstanding Ludlow Typographs for the past six years (exclusive of expense on electric crucibles) has been \$6.11 per machine per year. The repair and replacement cost on electric heating equipment was \$5.64.

To those who operate other systems of mechanical type-setting or typecasting, these figures will prove more convincingly than words the supreme simplicity and reliability of the Ludlow equipment for display composition.

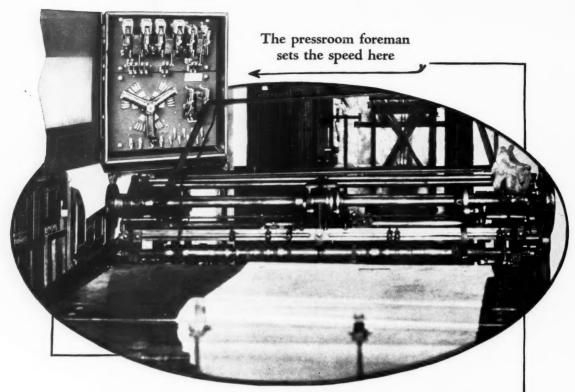
This is just one more reason for Ludlow's rapid and steady growth.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago

Ludlow—The Fastest Growing System of Display Composition

LUDLOW QUALITY SLUG COMPOSITION



How C-H Pre-Set Control organizes your pressroom

Every man an expert at his job and relieved of all other responsibility—that's ideal organization.

Your feeders are valuable according to their skill in feeding presses. It is the pressroom foreman's job to help them. And he can help better with C-H Press Control.

The foreman's experience enables him to pre-set the press at the fastest possible speed for a quality job. The feeder controls starting, inching and stopping from convenient pushbuttons. He is no longer half feeder, half motor expert—and he does his one job (feeding) better.

Printing jobs of consistently high quality, run off in estimated time, are assured by Cutler-Hammer Press Control. It helps you make the first bid to a customer low—yet profitable—and helps you hold each customer as a satisfied booster.

Write for complete particulars on C-H Press Control for either A. C. and D. C. current and for any size or type of motor

The CUTLER-HAMMER MFG. CO.

Pioneer Manufacturers of Electric Control Apparatus
1249 St. Paul Avenue, MILWAUKEE, WISCONSIN



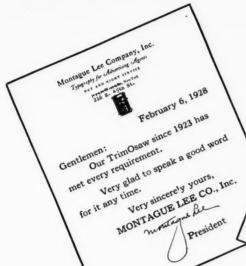
The feeder's responsibility ends here

CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve

They saw it

New York and Chicago



Stavik Printing Grapany

Construction of Printing Grapany

Construction of Printing

Gentlemen:

Our TrimOsaw was installed

active daily use and has been and is in
investigation of upkeep or repairs. We

our gation of the printing of the



Cut shows our A-3 TrimOsaw

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Send for "TrimOsaw It" Booklet

The WOODROW PRESS, Inc.

Printers of Distinctive Advertising Literature
351 WEST 5286 STREET TELEPHONES COLUMBUS * 1866

February 6, 1928

Gentlemen:

Six years of constant use day and night is what our TrimOsaw has done. In other words, a service equal to twelve years.

It would be difficult to find a better built utility than the TrimOsaw or one that would stand up under our severe conditions.

Very truly yours,
THE WOODROW PRESS, Inc.

Hemen Trigendon

President

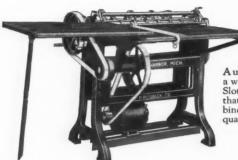
TILL-CURTIS CO.

MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881

KALAMAZOO MICHIGAN

ROSBACK

A bindery is known by t



Slot Hole Rotary Perforator

A universal machine capable of doing a wide range of work. The Rosback Slot Hole Rotary will do everything that all other like machines combined will do. Speed, accuracy and quality of production guaranteed.



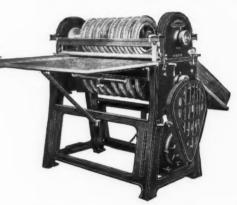
New Model Double Extra Heavy Perforator

You will be proud to own this Rosback Perforator. It will last indefinitely and will turn out more and better work than any other perforator. Motor drive; furnished complete with special gauge features.



New Model Foot Power Perforator

With micrometer adjustment table gauges, front and back, and new features for close-to-edge perforating—a feature you will appreciate. Built in 15, 20, 24 and 28-inch sizes.



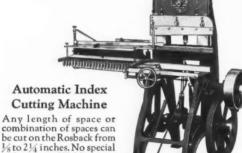
Round Hole Rotary Perforator

This machine has five times the capacity of any other perforator. Buy a Rosback Perforator and save money. We guarantee this saving.



Hand Feed Wire Stitching Machine

The new model Rosback Wire Stitcher. "The Wire Can't Kink." Built in seven sizes, flat or saddle. Will handle all work to full capacity.



Automatic Piler and Jogger

This machine will double the capacity of the perforator. Built in 30, 36 and 45 inch sizes. Why continue to remove and pile paper by hand? Save time and money by attaching this machine to your perforator.



Send for free descriptive circulars

racks required. Table moves automatically. Indexes

bound books from pocket

memo to 20-inch ledger.

Manufactured by F. P. ROSBACK CO







THE

LARGEST

PERFORATO

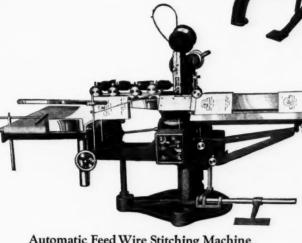
KPRODUCTS

by the machinery it keeps



Super XX Heavy Perforator

Another new model Rosback Perforator with automatic sheet remover and layboy. New model feed gauge furnished as standard equipment. You can't wear this machine out.

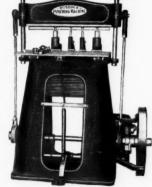


New Model **Belt Power Perforator** This accurate machine has every feature found on the foot power or motor drive models. Built in 24-inch and 28-inch sizes. Rosback Perforators are never laid up for

repairs.

Automatic Feed Wire Stitching Machine

Has from two to four times the capacity of a hand feed machine. There is not a pamphlet or combination of forms from 7 x 2 inch up to 26 x 12 inch that it will not handle. It is equipped with the famous High Speed Boston Stitcher Head. Your bindery problems will registe with this metalwill vanish with this machine.



ine Wire an't , flat vork

Pony 6 **Punching Machine**

This machine is the original combination punching machine. Famous for its large range of work. It's a substantial 24-inch machine built in foot power, belt and motor



Hand Power Perforator

This machine is of the open end type. Will perforate a solid line 10 inches long. Easily operated. Good for check work.



Special 6 **Punching Machine**

Without question this is the strongest and most versatile punching machine ever built. Equipped with micrometer adjustment table gauge. Has every labor-saving and cost-reducing feature. 28-inch size, for belt or motor drive.

CK COMPANY, Benton Harbor, Mich.

Send for free descriptive circulars

FACTORY

IN

THE

WORLD



OE?

GOOD PRINTERS

Right-Every One of Them

- 1. "Monomelt eliminates remelting metal is kept cleaner. Six Monomelts in constant use, serve for three years to our utmost satisfaction." Aug. Geringer, Chicago.
- 2. "Monomelt pays for itself by saving gas and time necessary to "pig" metal. Need much less metal on hand."

 The Earle Press, Inc., Muskegon.
- 3. "Our Monomelts give perfect satisfaction. Eliminate all metal troubles. Save all expense of remelting."

S-K-H Typesetting Co., Chicago.

- **4.** "We would not run our linotypes without Monomelts. Have no metal furnace to bother with. Operators lose no time feeding pigs. No more hot or cold slugs."
- Monahan and Gardner, New York City.
 5. "Think Mono-Melting System best equipment on
- 6. "There is no better investment than equipping machines with the Mono-Melting System. Noticed improvement in metal one hour after installing Monomelts."

Zahn Typesetting Co., Milwaukee.

Thomas and Evans, Indianapolis.

- 7. "We are perfectly satisfied with our ten Monomelts. Give solid slugs. Better type face. Saving metal and labor."

 The Press and Plate Co., Cleveland.
- 8. "We would not be without the Monomelts if they cost several times what they do."

Spaulding Typesetting Co., Indianapolis.

9. "Our records show increased production, which alone pays for the Monomelts every three months, besides the wonderful slug made possible by their use."

Beatson & Kerr, Los Angeles.

10. "Wonderful results. Would not do without them. Better slugs and face. Will pay for themselves in a short time."

Printers' Composition Co., Louisville.

THE MONOMELT SYSTEM Saves Money and Increases Production

THE MONOMELT COMPANY

1611-1615 Polk Street, MINNEAPOLIS, MINN.

CHICAGO NEW YORK
530 Transportation Building 1009 World Building

Send this coupon for full particulars

Cut metal d Clean and metal. Insure clea type faces. Produce sol	oduction 10%. rossage 75%, purify our type arer and sharper id slugs. following macl	Save time, space. Prevent suni letters. Eliminate ou nace.	t and cold metal labor and floo ken and defective ir remelting fur
No. of Machines	Make	No. with Gas Pots	No. with Electric Pots
	LINOTYPE INTERTYPE LINOGRAPH		
	INTERTYPE	Castors	Dietite 10.



WE OFFER FOR IMMEDIATE DELIVERY THE FOLLOWING EQUIPMENT THOROUGHLY RECONDITIONED AND FULLY GUARANTEED

- 2—5/0 Miehles, serial numbers 9334 and 6872; one machine equipped with Cross Feeder.
- 4—4/0 Miehles, serial numbers 9489, 9199, 9163 and 9164; all equipped with Cross Continuous Feeders and Extension Deliveries.
- 2—2/0 Miehles, serial numbers 4904 and 5748.
- 1-1/0 Two-Color Miehle, serial number 9915, equipped with Extension Delivery.
- 2—No. 1 Miehles, serial numbers 7503 and 4771; one equipped with Cross Continuous Feeder.
- 4—No. 2 Miehles, serial numbers 10939, 9882, 7440 and 928.
- 3-No. 3 Miehles, serial numbers 13639, 5535, 8603; with Extension Deliveries.
- 2—No. 4 Miehle Units with Extension Deliveries and Swing-Away Feeders; like new.
- 1—Dexter Kast Stitcher, late type, with five Stations.
- 1—50 in. Seybold Cutter, about four years old.
- 1-44 in. Seybold Cutter, practically new.
- 1-44 in. Dexter Cutter, late type.
- 1-44 in. Oswego Cutter.
- 1—34 in. Brown & Carver Hand Clamp Power Cutter.
- 1-32 in. Oswego Hand Clamp Cutter.
- 1—44x64 in. U. P. M. Bronzer with Hollingsworth Conveyor.
- 4-14x22 in. Victoria Presses.

Also a large quantity of Wessel and Warnock Blocks with Catches

Hood-Falco Corporation

19 Cliff Street NEW YORK, N. Y. 719 Fisher Building CHICAGO, ILL. tai

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DRIS dels 27 & 28

These two new and improved low plunger models are adapted for use in all automatic, job and vertical presses such as the Kelly. Miehle Verticle, Miller High Speed, Colt's Armory, etc., as well as in the usual flat bed cylinder presses.

But 1/10" over type high, the low plunger is expertly adjusted to give exactly the required impression and pressure to actuate the numbering wheels. Its relatively small margin over type height entirely eliminates any possibility of its tearing the packing of the impression cylinder on the return action, or of giving a heavy, Moreover, only offset impression. Roberts Numbering Machines contain this highly desirable, low plunger feature.

Thus assured, you can speed up your press to its full capacity, obtaining every possible chance for profit. In many cases this means as much as 500 impressions per hour more than you would get out of old type numbering machines and 500 extra impressions per hour will put more money in your pocket quickly.

with the plunger only 1/10" over type high giving greater clearance greater safety - greater speed - more impressions per hour -

Study these nine points of Roberts preference and superiority. Experience has proved that each must be incorporated into every successful numbering machine;

The new low plunger—probably the greatest improvement for speed and safety ever incorporated into a numbering machine.

Large mainspring greater flexibility and

Welded steel plunger guide pins assure rigidity.

4. Steel staple plunger release. Plunger may be removed for cleaning in an instant.

5. Strong, bronze bearing metal case. Constructed to eliminate buckling in use. Id bearings for steel plunger guide pins.

6. Direct Drive-correct mechanically. No intermediate parts, insuring positive action, consistent service, longer life.

7. Non-breaking wire spring "straddling" the unit retaining pawl. A double spring (patented) insures long, consistent service. 8. Improved drop cipher, with large bearing surface; always type high.

9. Removable steel side plates, snap off and on-no bothersome screws.

We will gladly send you a "knockdown" diagram of the machine, showing all of these parts.

Despite the additional low plunger fea-ture, the low prices of these standard Mod-els will remain unchanged for the time

being.
Take Advantage of this Exceptional
Offer Now!

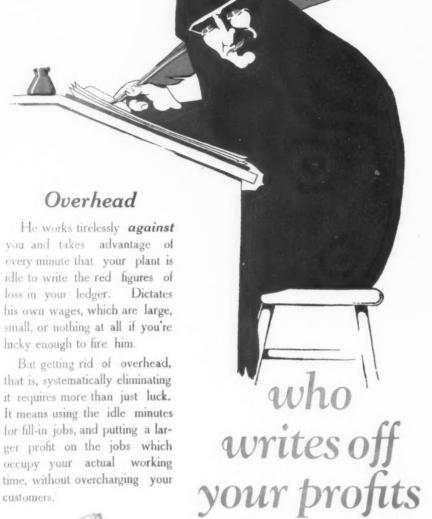
Model 27

5 Wheels \$12.00 less 10% Model 28

6 Wheels \$14.00 less 10%

GREATER PROFITS thru GREATER PERFORMANCE

self-appointed book-keeper



One of the most effective ways to eliminate overhead and add extra profits is to do numbering, which lends itself well to fill-in work and at the same time pays an *extra* profit when it is incorporated into other jobs.

Robert F. Salade, Printing's master technician, covers this subject exhaustively in his 64 page book "Printing Profits from Numbering Jobs" now in its second edition. By filling out the coupon below you may obtain this remarkable book gratis and without obligation and also our new leaflet illustrating and describing the new Roberts Low Plunger models in detail.

PRINTING PROFITS

NUMBERING JOBS

NUMBERING JOBS

A Crossroom Handbook

A Crossroom Handbook

Rodge & Safards

The ROBERTS NUMBERING MACHINE CO. 694-710 JAMAICA AVENUE BROOKLYN, N. Y.

ROBERTS NUMBERING MACHINE CO., 694-710 Jamaica Avenue, Brooklya, N. Y

Kindly send me at once, full particulars on the new, low plunger Roberts Models 27 & 28; also new, low plunger Roberts Models 27 to which I "Printing Profits from Numbering Jobs" for which I enclose five cents to cover mailing cost.

ROBERTS numbering machines

PEERLESS EQUIPMENT

for Printers & Bookbinders

PEERLESS equipment is manufactured by men who know the requirements of the trade in machines of this type. With a full knowledge that every Bookbinder and the majority of Printers are potential users of Peerless Equipment we have made a particular study of their requirements in Perforating Machines, Punching Machines and Numbering and Paging Machines. A careful study and comparison of our machines with others will make you a confirmed user of Peerless Equipment.

Peerless Power Round Hole Perforator

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Heavily constructed for continuous duty. The head has double bearings on each side, to insure accuracy, rigidity, and long wear. The die is made of glass-hard steel, slightly harder than the perforating needles, so that the necessary wear is on the needles. Can be equipped with semi-automatic feed gauge and back-roll delivery. Machines equipped with interchangeable die and stripper units. Built in three sizes, 28", 30" and 36".

Universal Peerless Rotary Perforator

Designed to perforate any number of parallel lines in one operation on all kinds and sizes of stock, and is practical for both long and short runs. Equipped with striking mechanism, eccentric gauges, back-roll delivery and extension tables. The only perforator carrying a guarantee against excessive upkeep cost and the only perforator on which you can perforate before printing. Individual motor or belt drive. Built in three sizes, 30", 36" and 42".

Peerless Power Punching Machine

Sturdily designed and well balanced. Used for all sizes and styles of round, open and slot hole punching, tab-cutting, round cornering, etc. Each head has its own lockup. No wrenches or screw drivers necessary.

> Power Punch Machines manufactured in 28, 34 and 40 inch sizes. Foot Power Machine manufactured in 24 inch size.

NYGREN-DAHLY CO.

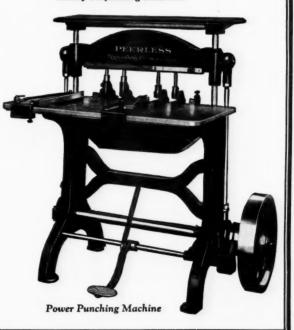
218 No. Jefferson St. CHICAGO, ILL.



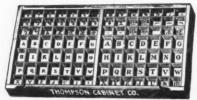
Power Round Hole Perfor



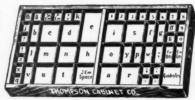
Rotary Perforating Machine



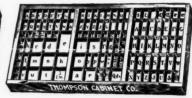
"... only the Best Endures!" Specify Thompson Type Cases



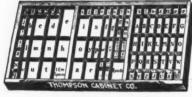
No. 12720 - News Cap Case



No. 12725-News Lower Case



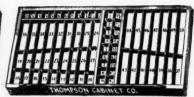
No. 12745 - Improved New York Job Case



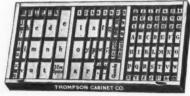
No. 12735 - California Job Case



No. 12805 - Morgan Lead and Slug Case



No. 12830 - Ordinary Rule Case



No. 12740 - Italic Job Case



12730 - Double Lower Case



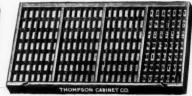
No. 12760 — Dearing Job Case



No. 12765 - Wells Job Case



No. 12820 - Metal Furniture Case



No. 12775 - Quadruple Case

 $\mathbf{Y}^{ ext{OU}}$ want type cases to stand up under hard use and any atmospheric conditions. Thompson Type Cases do just that!

Built of selected hardwood throughout. Sanded smooth inside as well as outside. The slats or division strips between compartments are also sanded.

All case bottoms are of 3-ply waterproof plywood. They withstand the water submersion test without damage.

The glue joints are guaranteed not to come apart, loosen or deteriorate with age, as the glue construction is impervious to moisture in any stage.

Thompson Cabinets only are equipped with waterproof cases.

Specify Thompson Equipment on your next order.

Sold by Independent Dealers and Type Founders the World Over

Thompson Cabinet Company

Ludington, Michigan, U.S.A.

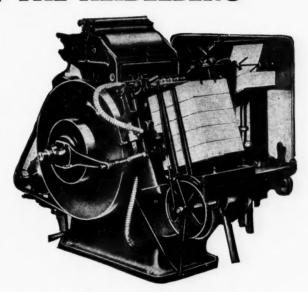
DELBERG

PROFITS RISE ON THE HEIDELBERG

WHEN YOU begin to do your jobbing work on a Heidelberg, your profits will rise immediately.

There are a hundred and one jobs you take on, which can be run off quickly and profitably on a Heidelberg, instead of putting them on a larger machine... or a slower job press... which leaves a scanty margin of profit for yourself.

The Heidelberg will make 3,000 impressions an hour. But envelopes and other small forms can be fed "two-up," bringing the hourly production up to 6,000. The "propeller-type" feed and delivery functions with a side motion that is almost invisible at high speed. And yet nothing ever breaks or gets out of order. The Heidelberg is an achievement in simplicity, with no delicate, breakable parts.



Make-ready is a matter of moments, and the cylindrical inking distribution makes possible the high-speed printing of illustrations requiring heavy inking. In color printing, it gives an invariably flawless register.

The Heidelberg is earning money for more than 5,500 printers. Let it do the same thing for you. Send the coupon to your nearest dealer.



YOUR NEAREST DEALER

New York Office: The Heidelberg Automatic Platen
No. 1316 Printing Crafts Bldg.

461 Eighth Ave., N. Y. City Telephone: Chickering 9191

New York Dealer: Hoffman Type & Engraving Co.
114 East 13th Street, City

Springfield, Mass.: New England Heidelberg Sales Co. 395 Dwight Street

Cleveland, Ohio: The Turner Type Founders Co. 1729 East 22nd Street

Toronto, Canada: Manton Brothers 97-105 Elizabeth Street

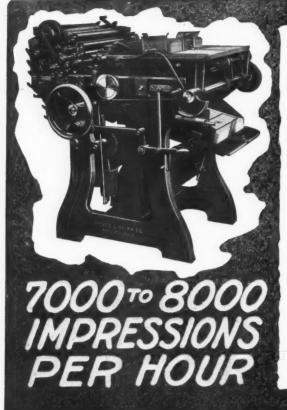
. . . . IS WAITING FOR THIS COUPON

Send me prices and full information on the Heidelberg Automatic Platen.

NAME

COMPANY

ADDRESS



... with this

Stokes & Smith Rotary Press

Here is the only press that will feed diedout blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour. One user averaged 8,600 per hour over a long period.

Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

Write for details - no obligation

STOKES & SMITH COMPANY

Summerdale Avenue, near Roosevelt Boulevard PHILADELPHIA, PA.

British Office: 23 Goswell Road, London, E. C. 1

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



× IIIIIIIIIIIIIIII

Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for anystyle of cuts or plates for printing in one or more colors.

GLOBE ENGRAVING & COMPANY

711 South Dearborn Street

CHICAGO

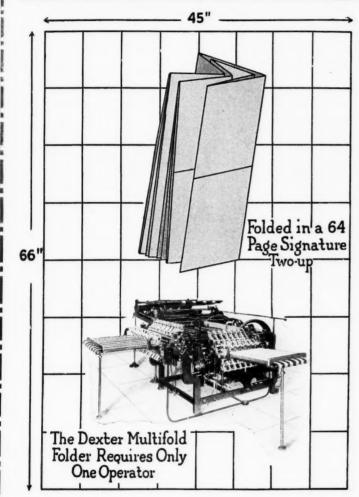
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TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263

The Dexter Multifold Folder

Folded this 128 page sheet

How would you fold it in your plant?



This 45 x 66" sheet was folded down to 558 x 161/2" and delivered as a 64 page signature two up.

There was no slitting on

The Folding was reduced by one-half.

The inserting was reduced by one-half.

The book was stitched two

The folding was accurate and uniform.

> Many other practical folds in signature sizes heretofore beyond the capacity of any machine, comes within the range of this folder.



The Dexter Multifold Folder will reduce your Binding Costs by onethird or one-half. It is a Business Getter. Write for full description

DEXTER FOLDER COMPANY

28 West 23rd Street, New York, N. Y.

811 Prospect Avenue

528 S. Clark Street 5th & Chestnut Sts. 77 Summer Street CHICAGO, ILLINOIS PHILADELPHIA, PA. BOSTON, MASS.

2017 Railway Ex. Bldg. CLEVELAND, OHIO ST. LOUIS, MO.

E. G. MYERS 924 Santa Fe Bldg. DALLAS, TEXAS

DODSON PRINTERS' SUPPLY CO. H. W. BRINTNALL CO. T. W. & C. B. SHERIDAN CO. 55 South Forsyth St. ATLANTA, GA.

51 Clementina St. SAN FRANCISCO, CALIF.

63 Hatton Garden LONDON E. C. I, ENGLAND

RICH & McLEAN MAGAZINES

are Custom Built from the finest materials procurable and guaranteed perfect; besides, you save \$45 on each standard size.

Immediate deliveries



Interchangeable on all Standard Linotype
Machines, including Models 26, 25, 19, 18, 14, 11, 8, 5, 4 and L

RICH & McLEAN, Inc.

CHICAGO 73 Beekman Street, New York
Superior Linotype Service
Bureau, 117 N. Wells Street

SAN FRANCISCO Thos. F. Donahue, 200 Davis Street

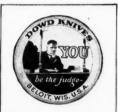


The "SPECIAL A" Excels

On no work does the Dowd "Special A" Paper Cutting Knife show to better advantage than in cutting and trimming glassine stock. Here, where the peculiar texture of the stock makes cutting difficult, the "Special A" not only operates with unusual accuracy but *holds its edge* and requires minimum re-grinding.

And on label work, too (gummed or otherwise) users report that they have no trouble in trimming the sheets. The finished labels have clean-cut edges and uniform borders.

When the "Special A" gives such service on the most difficult work, it is easy to understand why it has gained such popularity on the usual cutting and trimming work which is encountered in every printing plant.



Will you accept a new, genuine "SPECIAL A" Paper Cutting Knife for a 30-day trial? Dowd makes this offer to you without obligation on your part. You may return the knife C. O. D. if it is not satisfactory

SEND IN YOUR TRIAL ORDER TODAY

R. J. DOWD KNIFE WORKS

Makers of Better Cutting Knives Since 1847

Beloit, Wisconsin

THE "AUTOMAT"

Automatic Machine for Printing



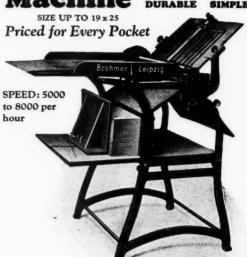
Cards, Tags, Tickets, Labels, Seals, etc., on Paper, Linen and Silk

60 to 80 impressions per MINUTE from Roll Winding, Rewinding or Die Punched

Stacked and Counted PRICED LOW

MR. PRINTER: Why lock up such small forms on a large press when this ma-chine will do the work cheaper, better, at greater profit for you?

Brehmer 3-Fold Machine DURABLE



FOR SALE EXCLUSIVELY BY

Howard D. Salins Golding Printing Machinery

608 So. DEARBORN ST.

Telephone: Harrison 5936

CHICAGO, ILLINOIS

"The" Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE Embossography MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and

The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine

With this improved raised printing process, called EM-BOSSOGRAPHY, letterheads, announcements, invitations, etc., can be run 2 or 4 up, while business cards may be run 2 to 16 up. Its raised printing surface, which is hard, flexible and permanent, is guaranteed not to scratch or break off, or to deteriorate with age. It may be subjected to tons of pressure almost immediately after the work is done and may be recut with perfect safety. The EMBOSSOGRAPHER is built to operate by hand feed, or to take sheets from a Miller

Feeder, Kelly or similar press. With this addition to the plant, the printer is equipped to solicit work along a line heretofore impossible, opening up a field that is bound to prove exceedingly profitable.

Large quantity production is now assured, at a definite speed of 3,000 to 5,000 per hour, depending only on the size of the outfit.

Write for prices and further information.



The Embossograph Process Company, Inc.

Patented Processes and Machines for Producing Raised Printing The Camel Back Gum and Varnish Drier

251 William Street, New York, N. Y.



The WARNER Motor —for your Job Press

THE WARNER variable speed printing press motor has an unlimited variation of possible speeds which enables the pressman to gauge his press speed to suit the requirements of the job he is running. Printers who need sturdy motors for efficiency should equip their platens with Warner Motors because they are the most satisfactory for job presses.

The saving in current alone will justify the purchase of Warner Motors—in many cases the saving being the full purchase price for the first year

The Wigginton Company

Manufacturers

434 N. Church Street

Kalamazoo, Mich

Write today for quotations

Motor Sizes for Job Presses

 7 x 11 Press, ⅓ H. P.
 □ 11 x 17 Press, ⅓ H. P.

 8 x 12 Press, ⅓ H. P.
 □ 12 x 18 Press, ⅓ H. P.

 9 x 13 Press, ⅓ H. P.
 □ 13 x 19 Press, ⅓ H. P.

 □ 9 x 14 Press, ⅓ H. P.
 □ 17 x 19 Press, ⅓ H. P.

 □ 10 x 15 Press, ⅓ H. P.
 □ 14 x 22 Press, ⅓ H. P.

 Please quote us the cost of the Warner Motors we

Please quote us the cost of the Warner Motors we have checked above.

Name

City and State

THE CURRENT SAVING MOTOR



STAT-ERAD

J. & W. JOLLY, Inc. Holyoke, Mass.

Gentlemen: Previous to installing your "Stat-Erad" Neutralizer on our 44x64-inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling and being unable to successfully deliver to the pile delivery. The sheets came off in such a manner that they had to be laid up to gauge by hand, sheet by sheet, before the next color could be printed. Your neutralizer overcame this difficulty, and the machine is working absolutely satisfactory in this respect since its installation.

(Name on request.)

The Electric Neutralizer

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish. Equally effective on all flat bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.

Holyoke - - Massachusetts

New York Agent:

Conmee & Sinnigren, 101 Beekman Street

Canadian Agents:

Toronto Type Foundry Co., Ltd., Toronto, Ont.

RFECT LUBRICATION

GUIDE STUD OIL CHAMBER IN TOP AND SPIRAL OIL 1835IVE ARCH INSURING RIGIDITY Ba OFHERT TREATED ALLOY STEEL GROOVES IN BEARING ELT WICK FOR LUBRICATION OF PINS STRIPPER PLATE MADE RIGID BY STRIPPER SUPPORT BAROFCASTIRON REAR DELIVERY ROLL STRIKER BLO FORINTERS LINE OF PERFORA BASE OF FRAME DIEPLATE OF FILE HARD ALLOY STEEL



The J.T. Wright ompany

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

CINCINNATI, OHIO

Agencies in principal cities

BRONZING AT A PROF



- 5. Clean in operation—no loose bronze flying around room.
 6. Requires no trained help.
 7. Will bronze paper, tinplate or cardboard up to 18 thickness.

C. B. HENSCHEL MFG. CO.

MINERAL AND HANOVER STREETS

MILWAUKEE, WIS., U. S. A.

FORWARD STEPS IN THE ART OF PHOTO COMPOSING

HB Precision Composing Camera

Combines Mechanical and Optical requirements for the latest photo processes in Color Separation, Reductions, Enlargements, Half-tone and Line work, and meets the practical requirements of precision work, convenient operation and economical production. It produces a full range of work from the smallest to the largest sizes.

Squaring and Register Mark Device

for placing register marks accurately upon copy or old plates.

Cut Time Processes

for reducing the retouching or Art work on Color plates.

Cutout and Poster Process

for handling large work economically.

HB Image Positioner

Predetermined registration of negatives for Photo Composing Machines.

Light Action Controller

for Automatic Exposures. Necessary for uniform results on Photo Composed Plates.

Precision Photo Composer

for High Speed Production on Repeat or Combination forms.

Utility Photo Composer

for full ranges of work sizes including Cutouts and Posters.

Commercial Photo Composer. (Vertical and Horizontal Types)

for Commercial Typographic and Color work.

Plate Coating Machine

for uniform sensitized coatings on press plates, etc.

Photo Composing Chemistry

for eliminating chemical troubles in offset plate making and offset printing—and establishing dependable performance for press editions.

Offset and Letter Press, Uniting Proof Press

for finest impressions and combining Litho, Typographic and Intaglio methods for offset press plates.

Technical Service

for co-ordinating production steps, equipment and materials. Establishing standards for performance and attaining satisfactory results.

Write for Information

HUEBNER-BLEISTEIN PATENTS CO.

344 VULCAN STREET, BUFFALO, N.Y., U.S. A.



Quality

enters into your ~ selection of plates

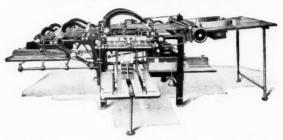
~ for the table.

Apply this same ~ thought to plates ~ For the press

BLOMGREN BROS&CO.

Maker of Printing Plates
512 Sherman St., Chicago, Ill.

The Anderson



High-speed catalog and circular folding machine, folds sheets as large as $25 \times 38''$ accurately in both right angle and parallel folding combinations, at 5,000 sheets an hour.

The machine is very easy to set and is built to last a lifetime.

Equipped With Automatic Air-Wheel Feeder If Desired

C. F. ANDERSON & CO.

Builders of Quality Folding Machines and Bundling Presses 3225-3231 Calumet Avenue, Chicago



New Literature

giving complete information about Potter Proof Presses is just off the press. Send for your copy today.

Sold by All Dealers

Hacker Manufacturing Co.

320 South Honore Street Chicago, Illinois

• TRADE LINOTYPE MARK •)

METAL FEEDER

Easily installed on any Linotype Keeps metal at even temperature Can't feed too fast or too slow Requires little attention

Order from the Nearest Agency

Mergenthaler Linotype Co.

Brooklyn, New York

Francisco Chicago

New Orleans Canadian Linotype, Limited Toronto

Representatives in the Principal Cities of the World

F-4313—Linotype Metal Feeder, for all models (except 42 em) without electric pot . \$40.00

F-4314—Linotype Metal Feeder for electric pot. All models except 42 em . . . \$40.00

F-4315—Linotype Metal Feeder, for all 42 em models without electric pot \$50.00 F-4316—Linotype Metal Feeder

F-4316—Linotype Metal Feeder for electric pot. All 42 em models . . . \$50.00 (All prices subject to change without notice)

INOTYPED IN THE GARAMOND FAMILY

The NICCO

Automatic DUSTER~HEATER~COOLER

Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed

presses

The Bromfield Publishers
Brookline Village, Mass.
"The Nicco Automatic has cut
the cost of raised printing in half."

D. K. Murdoch Company
N. S. Pittsburgh, Pa.
"We find the Nicco Automatic
for raised lettering superior to
other automatics."

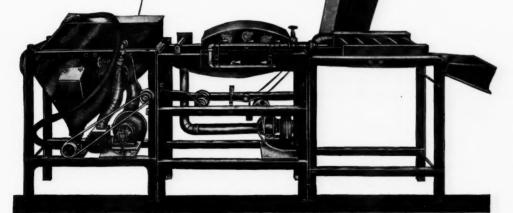
Midget Card Shop, Inc. Harrisburg, Pa. "We have now placed an order for a second Automatic Duster to be installed in our Sample Dept."

Metropolitan Lithograph & Publishing Co., Boston, Mass.
"Should we be in a position to enlarge our plant, we should be glad to install another one of your machines."

National United Service Johnstown, Pa. "The performance and results of the Niccoduster are sufficiently well known by now to require no comment, and to permit of no complaint."

Hanover Press
New York City

"After having demonstrations
of different make machines alongside of the first Nicco, we found
your machine the most practical
and efficient, thereby placing the
order for our second automatic
duster."



Write for detailed particulars

GEORGE R. SWART & COMPANY, Inc.

PRINTING CRAFTS BUILDING

NEW YORK

OSTON Multiple Wire Stitcher No. 16

Designed especially for calendar and pamphlet work and increasing production all along the line. Multiple stitching is receiving the attention of printers and binders for its economy, uniformity of work, high speed and the conveniences it affords.

The No. 16 Boston has a thickness capacity of 1/4 inch. The flat table measures 24 inches back of the stitching point. Speed is 200 stitches per minute for each head. The crossbar is 12 inches wide, accommodating four heads. The standard equipment is two heads. Staples may be placed as close as 1% inches. Wire used is No. 30 to No. 25 round. Heads may be for a ½ or ¾ inch width of staple, as desired. Sold for overhead belt or individual motor drive.

GENERAL SELLING AGENT

American Type Founders Company

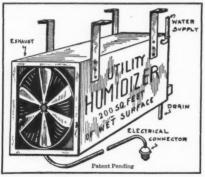
Sold also by Barnhart Brothers & Spindler, all selling bouses; in Mexico and South America by National Paper and Type Company;
in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg

E UTILITY (PURE AIR) HUMID

Twice the size and capacity of any competing Humidifier

What one plant reports:





We are very glad indeed to be able to write you how satisfactory the Humidizers are working in our plant. They have eliminated static electricity, and the paper does not change size as it did prior to installing the Humidizers. We find that we get a much better register.

When entering the pressroom from the other parts of our factory where we have not installed the Humidizers the change of the air is very noticeable.

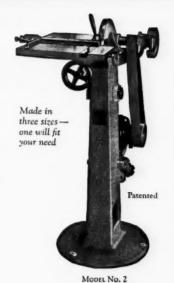
The men working in the pressroom are very much pleased with the humidifying system, and they tell us they are less subject to colds than they were.

> GRIDLEY-DOWNEY COMPANY, Orange, Mass. By Maxwell E. Cooke, Production Manager

Write us for blank on which to keep a record of your losses from static and paper troubles. Remember, we make patented Safety Gas Heaters on the reflecting principle, eliminating fire danger. Also Electric Heaters for all presses.

TY HEATER COMPANY 239 Centre Street, New York

After all has been said about *all* like Composing Room tools—the fact remains that C & G Trimmiter has proved to be the safest, surest, fastest and cheapest to own and operate—what else is there? Users in hundreds of modern plants over the world offer positive evidence . . . ask us or them



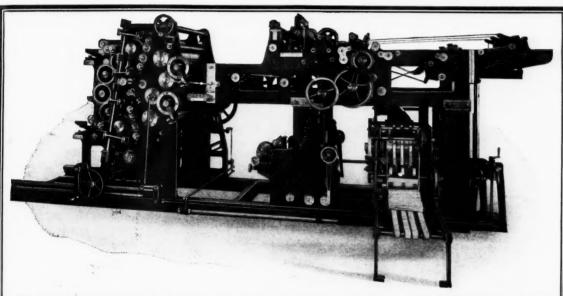


C & G Router, Jig-saw and Type-high Machine—companion tool to the Trimmiter

Designed and Made by

Cheshire & Greenfield Manufacturing Co.

182-184 E. Clybourn Street, Milwaukee, Wis.



LIKE THIS ROTARY PRESS?

If you had one like it you would, and money couldn't buy it from you. That's just how Kidder users feel. We can build a Rotary for your work and save you both time and money. Let us count you among our satisfied customers.

KIDDER PRESS COMPANY .

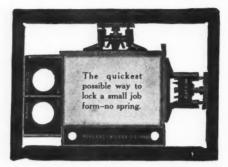
DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway . CHICAGO, 166 W. Jackson St.

CHICAGO, 166 W. Jackson St. . TORONTO, CAN., 445 King St., West

PERFECTION

In Your Lock-up



The first essential of good printing is in the lock-up of your form. The M. & W. Lock-up System insures rigidity, stability and perfect printing surface. No wood or quoins and no spring. See cut. Note few pieces used.

MORGANS & WILCOX MFG. CO. MIDDLETOWN, N. Y., U. S. A.

WHAT KIND OF ADVER-TISING SHOULD WE DO?

OU have read helpful articles in this and other printing magazines on the subject of advertising for the printer. You doubtless are convinced that the right kind of advertising will greatly benefit your business. Probably, like many others, you have asked yourself these questions:

Is the advertising we now do proving profitable? Would some other form produce better results? Should we advertise in the news-papers? What value has direct-mail advertising for us? Should we publish a house-organ? How far afield should our advertising message be broadcast?

Let us advise you regarding the answers to these and other advertising questions. Get our point of view on your entire advertising program. Send samples of your publicity matter, if convenient. Our opinion costs you Our charges for complete service are reasonable. Write today — to do so involves no obligation may prove one of the best steps your business ever took.

JOHN L. JONES ADVERTISING AGENCY

332 South Michigan Avenue **CHICAGO**

Why Worry

about Offset when TICCO Non-Offset Compound will . save you all the worry



Telephone Triangle 3770-71 & COLOR CO.

26-30 FRONT STREET BROOKLYN, N.Y.

Western Service Office: 13 So. Third Street, St. Louis, Mo.





Every Printing Office needs an

ACME Binder Binds from 1/8 inch to

1/2 inch thickness of all kinds of paper.



A sturdy Staple Binder made for flat and saddleback work.

Six different lengths of staples, in three thicknesses of wire.

Downward pedal stroke.

10-in. reach for insertion of work.

Staples to a core; fine 313, medium 200, heavy 125.

ACME Staple Binders are made especially for heavy duty. Parts are interchangeable and any part needed can be supplied at once.

ACME Staple Machines are the only staple binding devices, designed and completed from the raw material to the finished product direct from our own factory.

We Guarantee Our Product

Send for Illustrated Catalog

ACME STAPLE CO.

Established 1894

1643 Haddon Ave., Camden, N. J.

How to Lower Costs on Short Run Folding Jobs

THE MENTGES No. 226 Job and Circular Folding Machine is ideally suited to every type of plant. For smaller plants the 226 will cover the full range of folding THE MENTGES No. 226 Job and Circular Folding required. In larger plants using large expensive machines, the 226 is the perfect auxiliary folder . . . It will handle sheets up to 20x26 inches. Its initial and operating costs are low. It occupies but 4x6 feet of floor space and has an operating speed of 4,000 to 5,000 sheets per hour. It may be equipped with automatic feed if desired.

The No. 226 has these advantages over other folding machines:

- (1) It costs less than other machines handling the same size sheet.
- (2) It is easily changed from one combination to another by simply changing position of three-way deflectors.
- (3) All adjusting screws are on outside or top, thus eliminating a large proportion of makeready time. This is extremely important on short run jobs.
- (4) It will not mar the surface of delicate enamel stock.
- (5) It has a lower unit cost per 1,000 folds.
- (6) It will handle 97% of your folding work on sheets within the range of 19 x 25 inches.

THE **MENTGES FOLDER** CO.

Sidney, Ohio

THE MENTGES FOLDER CO. 104 N. Oak St., Sidney, Ohio

Gentlemen: Send me full particulars about the Mentges No. 226 , No. 112 and your 30-DAY FREE TRIAL OFFER.

Here are some of the concerns using Willsea Paper Conditioners

(many of whom have reordered two or more times)

Addison Litho. Co...... Rochester, N. Y. Alderman, Fairchild Co... Rochester, N. Y. American Lithographic Co. New York City B. C. Ptg. & Litho., Ltd... Vancouver, B. C. Brown & Bigelow..... St. Paul, Minn. Buxton & Skinner Ptg. & Staty. Co.St. Louis Cape Times, Ltd. . Cape Town, South Africa Calvert Litho, Co..... Detroit, Mich. Carmelo & Bauermann, Inc.... Manila, P. I. Eugene Carraine......Philadelphia, Pa. H. S. Collins Ptg. Co..... St. Louis, Mo. Consolidated Litho. & Mfg. Co.... Montreal Con. P. Curran Ptg. Co.....St. Louis, Mo. Dennison Mfg. Co..... Framingham, Mass. R. R. Donnelley & Sons Co.... Chicago, Ill. Duncan Litho. Co., Ltd..... Hamilton, Ont. Edwards & Deutsch Litho. Co. Chicago, Ill. Epsten Litho. Co..... Omaha, Neb. Eureka Specialty Ptg. Co..... Scranton, Pa. Forbes Litho. Mfg. Co..... Boston, Mass. Thos. Forman & Sons.... Nottingham, Eng. Genesee Valley Litho. Co. Rochester, N. Y. Goes Lithographing Co..... Chicago, Ill. Haass Litho. Co., Inc. New York City The Jensen Ptg. Co.... Minneapolis, Minn. Ben Johnson & Co., Ltd....... York, Eng. H. J. Jones Sons, Ltd.....London, Ont. The Kellogg & Bulkeley Co. . Hartford, Conn. Ketterlinus Litho. Mfg. Co. Philadelphia, Pa. Knight-Counihan Co...San Francisco, Calif. Lawson & Jones, Ltd.....London, Ont. The Lawson Litho. & Fldg. Box Co.,

McGill Colortype Co... Minneapolis, Minn. McGill-Warner Co......St. Paul, Minn. McLagan & Cumming. Edinburgh, Scotland The Meyercord Co., Inc...... Chicago, Ill. Michigan Litho. Co.... Grand Rapids, Mich. Midwest Litho. Co...... St. Louis, Mo. C. R. Moore Co......Pittsburgh, Pa. National Lithograph Co..... Detroit, Mich. Newman-Rudolph Litho. Co... Chicago, Ill. Niagara Litho. Co...... Buffalo, N. Y. Phillip Litho. Co..... Milwaukee, Wis. The Providence Litho. Co. Providence, R. I. E. S. & A. Robinson, Ltd..... Bristol, Eng. Rochester Folding Box Co. Rochester, N. Y. Rochester Litho. Co..... Rochester, N. Y. Rolph-Clark-Stone, Ltd..... Toronto, Ont. Rode & Brand, Inc...... New York City Sackett & Wilhelms Corp... Brooklyn, N. Y. The Southgate Press..... Boston, Mass. Stafford-Lowdon Co..... Fort Worth, Tex. Standard Ptg. & Litho. Co... Houston, Tex. Stecher Lithographic Co... Rochester, N. Y. The Stubbs Co..... Detroit, Mich. Sweeney Litho. Co., Inc.... Belleville, N. J. Tillotsons, Ltd.....Liverpool, Eng. Times-Mirror Ptg. & Bdg. House, Inc.

Los Angeles, Calif. Traung Label & Litho. Co., Inc.....

San Francisco, Calif.
Traung Label & Litho. Co., Inc....Seattle
Trautman, Bailey & Blampey, Inc.New York
The U. S. Playing Card Co. Cincinnati, Ohio
Western Litho. Co.....Los Angeles, Calif.
Western Ptg. & Litho. Co.....Racine, Wis.
Wilmanns Bros. Co......Milwaukee, Wis.
Woodward & Tiernan Ptg. Co. St. Louis, Mo.

Write for Catalog Booklet

THE WILLSEA WORKS

Engineers • Founders • Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells, and other special machinery

At the first sign of Spring-





BAHNSON Humidifiers provide the easiest, safest and most economical means of controlling humidity in printing plants. You should read our booklet, "Printing With Conditions Just Right"

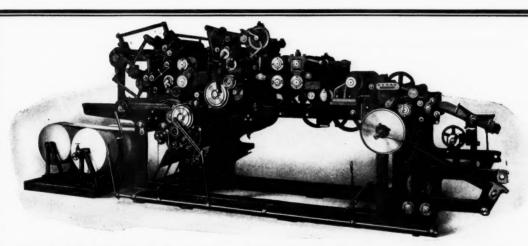
And riding on these balmy breezes is an unseen enemy of printing production—a temperamental cuss who causes all sorts of mysterious things to happen in the best equipped and managed shops.

His name is ATMOSPHERE. And if he is allowed to run wild he will turn order into chaos and profits into losses.

Now is the time to consider atmospheric control—humidity control—in your plant. BAHNSON HUMIDIFIERS are the simplest and most economical solution to the problem. Let us tell you the results of humidity control in other printing plants. Write

The BAHNSON Company

93 Worth Street, New York



OPINION

"Characters never change. Opinions alter characters are only developed."

Let OPINIONS of your reliability and capacity become something more than a mere impression. To use MEISEL products (presses, sheet-cutters, slitters, and accessories) is to develop the character of the production and earning capacities of your business. You can not bequeath leadership.

"Meisel products are built to help the purchaser"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U.S.A.

"AMSCO" Products



THE expert pressroom executive knows that every form requires a chase to suit the job. After countless hours of time and reams of paper have been wasted the substitution of the proper chase has been known to solve the most baffling pressroom problems. Start right with "Amsco" Electric-Welded Steel Chases.

Order direct or from a dealer who will supply you with all genuine "Amsco" Products for Printers. Send for descriptive circular today.



Manufactured by

American Steel Chase Co. 126 Centre Street NEW YORK 1844

1928



Hickok Job Feeder

Will pay 100% on your investment. Easy to operate. Time consumed in setting up between jobs, in no case over five minutes. Much less in most cases. Feeds onion skin to tag board. Spaces sheets evenly. A Job Feeder in every sense of the word. We will sell on the deferred payment plan which allows the feeder to pay for itself.

THE W. O. HICKOK MFG. CO. Harrisburg, Pennsylvania, U. S. A.

IDEAS

IN BOOK BINDING

An organization can not develop the class of trade relationships which we enjoy unless it renders, in addition to its craftsmanship, suggestions in appropriate and serviceable bindings.

We do not care to compete on a price basis solely, yet our clientele extends from coast to coast including publishers, printing houses, advertising agencies and a spread of manufacturing and distributing industries.

Compare your ideas with ours.

BROCK & RANKIN

Commercial Binders for Thirty-Six Years

619 So. La Salle Street

Chicago, Illinois

SLEIGHTS BRONZEMETALLIC INKS MICO INKS FOR PRINTING TIN DECORATING DIE STAMPING BANK NOTE SPECIALTIES BRONZE POWDERS VARNISH DRYCOLORS DRIERS NON-OFFSET COMPOUND Sleight Metallic Ink Co.Inc.

Philadelphia
Chicago, III. Montreal, Canada

BRANCH

Miami, Florida

New York City

Monitor Perforators

Standard for Thirty Years



MONITOR TYPE "C" POWER PERFORATOR

Write for Catalog No. C2 which describes the new detachable unit and other improvements

LATHAM MACHINERY CO.

1153 Fulton Street, Chicago

NEW YORK 461 Eighth Ave. PHILADELPHIA Bourse Building

BOSTON 531 Atlantic Ave.

"Perfect Alignment" for these Cylinders and Seybold Cutter - Mounted on KORFUND

"We were very much pleased recently to learn that after over a year's run on your KORFUND BASE our Cylinder Presses and Seybold Cutter were in perfect alignment as erected . . . and we are convinced that the resiliency of KORFUND is dependable."



The above paragraph from an ursolicited letter is typical of the satisfaction evidenced by leading printers who mount presses, cutters, etc., on KORFUND BASE.

> Write for Printing Bulletin about KORFUND

The KORFUND CO., Inc. 235 E. 42nd Street NEW YORK

KORFUND PRODUCTS Deaden Vibration & Noise



the sanitary label paster that speeds up deliveries



A TURN of the handle, a single pressure of the label to your package, and the whole surface adheres evenly and securely. By ruling the underside of the label with heavy parallel lines of mucilage, STIKFAST permits the exclusive use of inexpensive, ungummed labels. No smearing of wrappers to cause the packages to stick together. The labels never

pull off, warp or blister.

Absolutely guaranteed, STIKFAST has proved its value through years of continuous service. Marshall Field & Company operate 700 STIKFASTS; Boston Store, Chicago, 102 STIKFASTS; Carson Pirie Scott, Chicago, 250 STIKFASTS; Lancaster Seed Company, Pennsylvania, 14 STIKFASTS; hundreds of others just as prominent also using from 1 to 100 STIKFASTS each.

With the STIKFAST an average girl can label from 1,500 to 3,000 packages a day, easily!

Each STIKFAST can be used for any size label from a postage stamp to its capacity. We send 1 lb. dry mucilage and 1 pt. liquid mucilage FREE with each STIKrage and 1 pt. liquid mucilage FREE with each STIK-FAST. A pound of this dry mucilage will absorb 1½ pts. of water, making half a gallon of mucilage for 15c, if bought in 80-lb. bags. Prices: 5-lb. bags—\$1.25; 10-lb. bags—\$2.30; 25-lb. bags—\$4.75; 50-lb. bags—\$8.50; 80-lb. bags—\$12.00.

Don't wait. This proposition is vital to your business progress. It will save time, labor, labels, mucilage, confusion—and you get it on free trial. ORDER AT ONCE:



This is the way the back of your labels look after being run through the STIK-

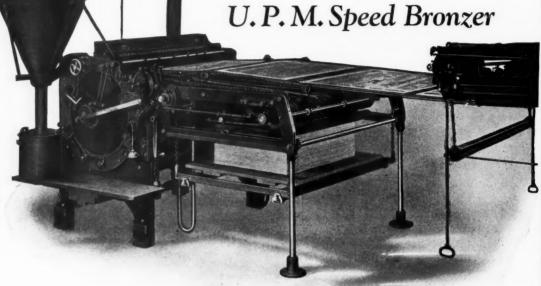
send no money...

*************************	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
THE A. V. ROSS CO	OMPANY, 5035 Carthage Avenue, Norwood, Ohio.
mucilage. I enclose ACCEPT TRIAL O	TRIAL one STIKFAST Label Paster r ad 11b. dry cone of our largest size labels. (WE CANNOT RDERS WITHOUT YOUR LABEL) I will try nd if not satisfactory will return it, without further id express.
Name	
Address	
City	State
This trial offer only f	or United States on account of Customs regulations.

THREE SIZES 44×44 44×54 44×64

In 26 Leading Plants

Bronzing Costs Have Been Radically Reduced in the Last Two Years by the



Occupies the entire field all by itself

Here is one device that stands apart and alone as the only known means of removing troubles due to static electricity. The

CHAPMAN Electric Neutralizer

is preventing losses and increasing profits on more than 7,000 presses. Are your presses among that number?

United Printing Machinery Co.

38 Park Row, New York 470 Atlantic Avenue, Boston Fisher Building, Chicago

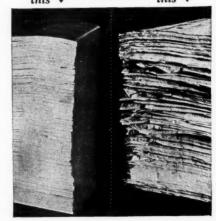


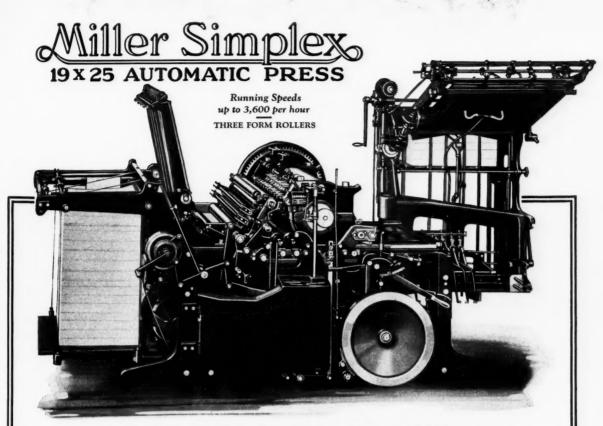
Makes Presses Deliver Light Paper

like **t**his

instead of

like this





Simplex Press with Feeder swung back, Delivery and Roller Carriages raised, showing accessibility

New York City, Feb. 1, 1928.

The writer some weeks ago promised you a statement of our average hourly production costs on the two Miller Simplex 19x25 Automatic Presses installed last October.

We have some very interesting figures which can not be set forth in a letter of this length as they are variable in both production and costs, depending on the nature of individual jobs. Let me say this, however, which I believe is of still greater interest to prospective purchasers of Simplex Presses:

plex Presses:

We have reduced our force in the cylinder room by three men. A large volume of the work heretofore sent to the 38x50 cylinders is now done on the Simplex Automatics, with consequent savings in imposition, plate costs, line-up, register and make-ready time. Then, too, there are great savings in the handling of stock automatically, instead of manually, as previously handled on our large cylinders.

We have run small, light forms up to 3,600 impressions per hour, and very heavy halftone and tint forms well over 3,000 an hour, obtaining perfect register and thorough ink distribution. Recently we completed a run of 75,000 impressions on steel rule die-cutting, delivering the sheets with absolutely no difficulty.

We most enthusiastically recommend your Miller Simplex

We most enthusiastically recommend your Miller Simplex 19x25 Automatic Press as an indispensable auxiliary machine in the big-press plant.

Very truly yours PRESS OF JOSEPH D. McGUIRE, Inc. (Signed) Joseph D. McGuire.



Typical Letter From a Typical Simplex User

Mr. Joseph D. McGuire, prominent New York printer, herein sets forth facts pertinent to the Miller Simplex 19 x 25 Press, of vital, timely interest to every plant owner. This applies to job press shops as well as the largest cylinder pressrooms.

Descriptive matter, samples of work and other interesting Simplex data mailed on request—no obligation.

Miller Saw-Trimmer Company

PITTSBURGH, U.S.A.

ATLANTA, 203-204 Thrower Bldg. BOSTON, 603 Atlantic Avenue CHICAGO, 40 South Clinton Street DALLAS 509 South Akard Street LOS ANGELES, 300 East 4th Street DETROIT, 619 Wayne Street

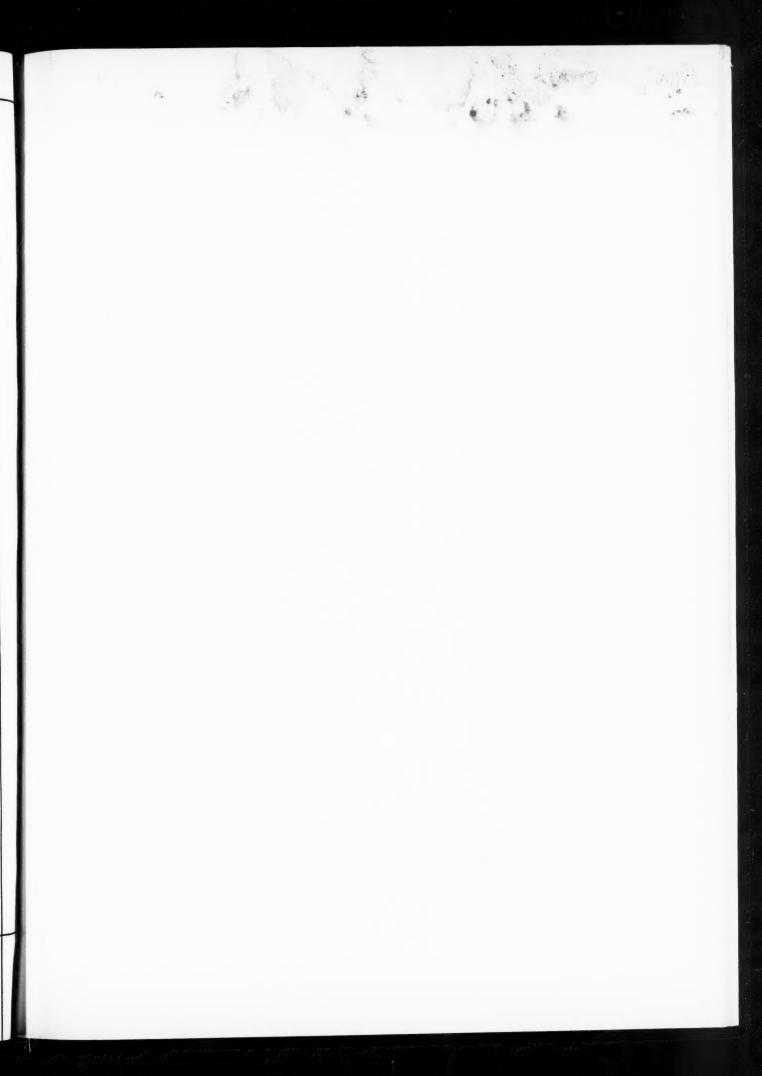
NEW YORK, 60 Beekman Street PHILADELPHIA, 141 N. 12th Street SAN FRANCISCO, 613 Howard Street

MILLER & RICHARD, TORONTO, WINNIPEG, VANCOUVER

Don't Overlook the Valuable Articles in This Issue

HIS page of The Inland Printer has usually been devoted to an outline of the leading articles to appear in the following issue; this practice has been changed for this issue because it contains a number of important articles to which we wish to , call especial attention. First there are the two articles on type standardization; one by Prof. Ellis G. Fulton relating to a survey on type faces in use among us, and another by the editor asking "Is Standardization of Type Faces Possible?" This is likely to be an interesting subject of discussion for some time to come; hence our readers should be well posted on it. In our symposium on "What Is the Major Problem Confronting the Printing Industry Today?" A. L. Lewis, the president of the United Typothetae of America, offers the suggestion that obsolescence of machinery, selling methods, and administrative conduct is the big problem, while J. J. Garham, president of the Garham Printing Company, New York city, says lack of cooperation is the big problem. We wish to call especial attention to these articles; they are chuck-full of new ideas, frankly stated without fear or favor. (You may or may not know that there now is a bill before congress to change the postal rates. This bill carries a provision for a bulk pound rate for catalogs and booklets. It is something for which we printers have striven for years without success; but there is a lot of opposition to it. When we first came across this opposition we appealed to J. Horace McFarland, of Harrisburg, as the sponsor of this provision, to give us a clear-cut answer to the opposition arguments. Mr. McFarland responded nobly, as you will see. Now for the next issue. The magazine changed editors recently and we are sure you all are interested to know how the new editor will handle the problems of the day. Although he will not be in full swing in the April issue, because a big part of it will be made up before he takes over the reins, it will evidence enough of his work and personality to give you a fair sample of what is to come. We wish to assure you that he will give you the best there is in him, and that is saying a lot.

> Complete index of the editorial contents of the March issue may be found on page 1053





PICTORIAL ACHIEVEMENT IN HALFTONE

A result appropriate to the architectural and fine arts qualities of the illustrations in a work on "Bermuda Houses," published by Marshall Jones Company, Boston, is attained in half-tone by the McGrath-Sherrill Press, Boston. Note the texture-like effect on the walls, contrasting color values and well-defined highlights, most essential to the best presentation of the subject



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 80

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Printing Progress Through Trade Education

By THOMAS E. DUNWODY

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OT all of the progress made in the printing industry during the past twenty-five years can correctly be attributed to normal growth. A great deal of it has been stimulated by certain factors which at this time may be considered as outside of normal, natural things, such as improvement in materials and

equipment. For an industry such as printing to progress beyond the average during a certain period, something more than an improvement in machinery is necessary. Of course, this improvement of the tools which are responsible for increased production or better quality is quite essential. In the manufacture of some things and in certain industries the machine is everything because some of these machines do not require close supervision, exceptional skill, and knowledge upon the part of the operator to turn out a uniform product on a production basis.

In those industries where the product can not be turned out successfully unless a majority of those employed possess skill beyond the ordinary the machine is merely like a tool in the hands of an old-time craftsman who used simple tools but considerable skill in turning out an artistic, well made product—and such is printing. The machine is a factor, but by no means the greatest factor, in the production of quality work on a quantity basis.

During the past quarter of a century the demand for certain kinds of good printing has been somewhat cultivated. This demand is due mainly to an increase in creative ability upon the part of the printer and the agencies which control advertising. Some of this demand, it is true, has come from the customer because he has been educated to appreciate, to a certain extent at least, the value of good printing. Part of it has come as a result of the printer's desire and ability to sell quality rather than to accept orders for mediocre print-

ing. A great deal of this demand has come as a result of the knowledge upon the part of the buyer of printing that he could with comparatively small effort secure quality printing at a reasonable cost.

During this period there has unquestionably been made a greater effort to develop that more or less elusive thing which we call craftsmanship. We have made more progress, too, in this development during the past fifteen or twenty-five years than has been accomplished since the industry entered the machine age.

This progress has unquestionably come through trade education. Its contribution to this progressive era has been more momentous than is generally accredited to it. It is only quite recently that the manufacturers of printing machinery adopted production methods now in vogue in the automotive and other such industries. It is only recently that the printing industry has been able to absorb so many new machines in such quantities. Results can now be obtained from new machines without delay not only because they are made a little better than formerly, but because the manufacturers give more attention to trying out these machines before they are offered to the printer, and principally because there is available a vast number of competent men to successfully operate these machines. Such men are more numerous today; not necessarily because of general high intelligence but mainly on account of the strides made in trade education.

There are those who will not concede that trade education has been one of the most important factors in this development. We are prone to judge trade education by the accomplishments of the many small, inadequately equipped schools of printing which do not contribute much toward the development of real craftsmanship and which in many cases teach young boys what the printing trades are not. We think of trade education too frequently as the work being done individually or collectively in our city or section and are apparently eager to find some example which seems to indicate that trade schools are not accomplishing

what they should. This is because we are consciously or unconsciously biased. If we do not look at trade education in a broad sense and are only acquainted with some of the attempts to turn out raw recruits through improperly operated schools, then it is but natural that we should become somewhat biased.

To get the proper perspective, however, we must consider the trade educational movement as a whole and its influence on those who do not directly come in touch with trade schools. It must be remembered that trade education is directly responsible for much progress attained by many who do not attend a trade school, for its influence is felt in the industry generally.

In speaking of small printing departments operated by high schools and other institutions of learning, those interested will generally point out the fact that printing is used in these schools mainly to assist the pupils in their general education and not so much to train competent workmen for the printing industry. Taking these schools on this basis they are probably successful, but they are only a small factor in the development of craftsmanship. In many cases they retard this development, especially when an effort is made to go a little further in printing than is ordinarily the case and turn out what some call half-baked mechanics. If the schools were to cause those who attend them to become interested in real craftsmanship, then they would be serving a worthy purpose in so far as the printing industry is concerned. This desire to attain craftsmanship would not easily be lost, and as a result those who went out into the industry would gradually develop skill and knowledge which possibly many of them would not get had they not attended a school early in their career.

When you consider trade education in its most important phases as far as the printing industry is concerned, you must take into consideration the work accomplished by the printing trades unions and the United Typothetae of America. These organizations have accomplished far more than all other agencies combined. The typographical union for many years has been one of the leaders in the educational movement; the work of this organization, as well as that of the United Typothetae of America, is well known to the readers of this magazine.

During the past fifteen years the International Printing Pressmen and Assistants' Union has built up and now maintains a vast educational system which has not been surpassed in industry in so far as effectively covering a skilled trade is concerned.

Primarily, the Technical Trade School is a finishing school for printing pressmen. Every process of printing—letterpress, offset, and intaglio—is practiced. Practical demonstration courses of varying length are given those who come to the school. These courses are really made practical because of the equipment, system, and personnel of the school, plus the students it attracts. We bring in the students because the courses could not be practical unless the students were advanced far enough to take them and possessed the intelligence and experience necessary to assimilate and

use the knowledge gained. It is the aim of the school to attract those who have made suitable progress in the industry to enable them to benefit most by the courses—men who have been selected from a vast number of apprentices as possessing the ability to do journeymen work creditably, those who have been chosen by their foremen and employers to be pressroom executives, and others who have shown promise of being good material for future executive and managerial positions.

In so far as equipment is concerned the school truly represents a modern printing establishment. It is a veritable year round exposition of printing where the latest and always the best printing equipment may be seen. Manufacturers — that is, the most progressive and reputable ones — have willingly placed their machines in the school. These are for student use and are willingly demonstrated for any employing printer or executive who may desire a demonstration.

The system now in vogue has been adopted after fifteen years of experimenting and is proving perfectly practical. There is no waste of time for the student. He is given all the work he can do and is advanced as fast as he can assimilate the necessary knowledge and acquire the desired skill. The courses are highly intensive and are laid out and conducted to meet as nearly as possible the individual requirements of the student. As can readily be imagined, these requirements are varied, for men come here with far different degrees of knowledge, skill, experience, and natural aptitude for the trade they have selected or which, perchance, may have been thrust upon them.

No attempt is made to get men to highly specialize, nor do we encourage them to so diversify their efforts as to acquire only a smattering knowledge concerning various kinds of work, processes, and machines. One must prove that he is ready for certain things before he is given them. For instance, we have had cases where men were desirous of receiving training in process color work exclusively, or at least they thought so. As is customary, a man was tried out on a simple form of half-tones and it was found that his experience and training were not sufficient to warrant his taking a specialized course in process work. He had never made a half-tone cut ready. There is such a thing as too much specialization, and it frequently is neither good for the man nor the industry.

On the other hand, some want to cover too much territory in too brief a time. They are content to get a superficial knowledge of many things and pass by the opportunity of gaining a practical working knowledge of any one kind of printing or machine. When one has this latter he can and should seek knowledge concerning the others, but not before.

The school is blessed by having plenty of work to turn out which gives the student actual experience. He is given a press to operate, and after a certain amount of experience on that machine and class of work he is supposed to do his work the same as he would be compelled to do it in a first-class shop. Naturally, he is working under instructors who use judgment in

the matter of supervision and direction. Sometimes it is best to let the student proceed on his own initiative at a certain point. Sometimes conditions make it imperative for the instructors to be in close touch with every move made. No set system can be laid out to properly govern these things. It takes experience, initiative, and common sense upon the part of those giving the instruction. The work turned out by the school is, of course, for the organization operating it. No outside work is done, no competition with employing printers.

Trade education is directly responsible for much progress attained by many who have never attended a trade school. Its influence is felt in various ways and much good is accomplished for which trade education does not generally receive due credit. We have briefly outlined some of the benefits offered by a trade school, and it is easy to see the direct benefit to the industry of this part of trade education.

Let us visualize the other side, however. The men who have been trained in a properly conducted school not only become better craftsmen than they were, but they also look at trade education in the right light. They preach the gospel of trade education and in a majority of cases we find that they are more willing to share with others the knowledge they gained than were the average journeymen before the coming of this era of trade education. The progress made by many of those who have attended efficient trade schools has caused hundreds of others who for some reason are unable to attend to look upon their trade and the

learning of it in a different light. It has caused them to read trade journals, books, pamphlets, and even advertisements dealing with their trade. It has caused them, in other words, to study their trade more diligently and has impressed upon the mind of the average journeyman that he needs to supplement his daily experience through some form of study in order to keep up with the progress of the trade and master the new elements which are constantly entering it.

Many good printers submit their problems to trade schools and trade journals for solution, recognizing these educational factors as being proper and important. This tendency shows also the desire of practical men to have their problems discussed by others because they realize that this exchange of ideas will bring new thoughts to them as well as assist them in overcoming a difficulty with which they are confronted. Thousands of such problems are solved through the Technical Trade School and *The American Pressman*, which is a link in the educational chain of the organization operating this institution.

To The Inland Printer must go considerable credit for the building up of our present educational units. This progressive magazine has contributed its share, not only through the usual avenues expected of a first-class magazine, but at one time it conducted schools for both compositors and pressmen. These schools were maintained until the unions were in a position to take over this responsibility, and they were of great service to the industry.

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Your Accounting System and Your Bank Credit

By J. E. BULLARD



OR the printer who can borrow money easily at any time extra money may be needed, it is highly important to have an accurate accounting system. This does not merely mean keeping track of what is owed and what is due, or even knowing what it costs to do work. It reaches farther back than

that. Other things being equal, the concern that can get loans with the least trouble at the bank is the one that has the most complete and accurate records of the condition of its business. Recently a man doing a fair-sized business called at his bank for a rather good-sized loan. He had no difficulty in getting it, and all the security he gave was his personal note.

That man has an accounting system installed by an able accountant. Each year, in addition to taking a complete inventory, he has all his machinery and equipment appraised by expert appraisers. He knows at all times just what the sales value is of everything connected with his business. He knows his costs, the profit

and loss for each month, the rate of increase in his business, and every detail about it. Because he was able to show the bank such records as these he had no trouble in borrowing money.

At times, however, such records when shown at the bank serve to point out errors in judgment which, if not corrected, will lead to disaster. Another business man who also has very complete records went to his bank to borrow money. He showed, together with other records, a complete inventory of his stock. The banker glanced through this inventory and noted a large quantity of one item.

"Isn't this a large stock to carry?" he said, pointing to the amount.

"It is," was the reply, "but I had an opportunity to buy it at a low price and I ought to make real money on it."

The banker then with the data at hand began figuring up what it would cost to hold this stock and pointed out that there was a possibility of the price falling, and that if a special effort was not made to dispose of it there was danger of a serious loss rather than the expected profit. Before the interview was over this man saw the point. If he disposed of the stock, as he readily could at the time, even selling it to other concerns, he could make a profit. If he held it the chances of a loss were much greater than he had realized. If he got rid of the stock he would not need to borrow the money and he would save the interest charge.

Accordingly he went after business that would use up the stock. He could quote attractive prices because he had bought the stock at a favorable price. Some of it he sold to other concerns. The result was a satisfactory net profit. Shortly afterwards, however, the market price of this stock dropped just as the banker had predicted. Had the stock been held as it was at first planned and used up in the regular course of the business, a serious loss would have resulted and this loss would have been reflected in the credit of that man and his business.

Here was a case where complete and accurate records shown the banker did not secure the loan desired at the time but did bring about the turning of stock into money that had to be turned at that time in order to preserve credit. Had it not been for these records this man most certainly would have held onto the stock and taken the loss.

There are a good many printing plants that operate under what seem auspicious circumstances, do a very good business from the start, increase the volume of business, and then after a period of years of apparent prosperity suddenly go out of business, either by liquidating, selling out, or going out by the way of bankruptcy. An analysis of the failure indicates the real reason for the demise of the concern has been lack of proper bookkeeping, lack of proper cost tabulations, or lack of a proper analysis of the business.

When a printer buys new presses and equipment he puts a certain sum of money in the business as a permanent investment. However, the machinery is constantly wearing out. Each press, each motor, each piece of equipment has a limited life. It is worth less at the end of the first year than it was when new. It is worth less at the end of the second year than it was at the beginning of the year. A time comes when it is more expensive to keep it in the plant than to throw it out. No longer can the best quality of work be done with it. The work done requires more labor than would be necessary with new and up-to-date equipment. It is then that the cost of doing business is realized if the necessary provisions have not been made for replacing the equipment as it wears out.

When taking inventories and making appraisals, the right price to set on stock and equipment is not the price that was paid, the value at the time to the concern, or the price at which it could be replaced. The right price, the right amount in each case, is what could be realized at a forced sale. Every press, every bit of equipment is second-hand after it has been installed and used.

The proper inventory value at the time is the price a second-hand dealer in this equipment would pay for each piece. It has no higher value than that as far as security for a loan is concerned. In the long run it has no more value to the business. It is steadily getting older and is gradually wearing out. The day will come when it will have to be replaced and then if it has been appraised too high in the past work will have been done at prices which have not left a margin great enough to provide the funds for replacing it.

What may be classed as machine cost is often placed too low. There is a decided difference between the maximum life of a machine and its economical life. For a certain number of years it can be operated with high efficiency and with few repairs. Then repairs become more frequent. A point is reached when the lost time of that machine because of repairs would make it unprofitable to continue to use it even though the repairs themselves cost nothing. That machine may still do good work but it is not economical to use it.

No machine is economical when it ceases to be reliable, when it becomes necessary to make frequent repairs. It occupies valuable space, it delays getting work finished, and it harms the business in other ways. To junk it is really the only proper way. It may seem a shame at first to junk machinery that can turn out acceptable work, but common sense says it will pay in the end.

The right length of life when figuring costs and when appraising machinery is the economical life. After the frequent repair condition has been reached it ceases to be an asset and becomes a liability. Instead of giving it a plus value it needs to be given a minus value. It is worth less than nothing. It is costing money to keep it that could be saved by throwing it out of the door.

The financial decay of some large concerns can be traced directly to hanging onto old buildings, machinery, and equipment until they become a liability rather than an asset. There are concerns that paid huge dividends during the boom times just after the war which would have been much better off had they used the money for new buildings and new equipment. Today they can not meet expenses, and some of them have had to go out of business altogether.

The mistake these concerns made was setting the wrong value on their assets. Some things were classed as assets that were really liabilities. The printer who overvalues what he has in his plant is following the same course. Machine costs must not only be known accurately but the costs must be compared to similar costs with new equipment. No set rules can be formulated to cover all cases because conditions differ. What is a liability in one shop may not be in another because the requirements are different. It, however, can be accepted as a general principle that when the cost of doing work on equipment now in use becomes greater than it would be on brand new equipment, then the old equipment has ceased to be of value to the plant. It should be disposed of and replaced with new. The sooner this is done, the less the ultimate loss will be. As a matter of fact, the sooner it is done the better the price that can be obtained for the old equipment and the less the difference between what is received for it and what is paid for the new.

The Old Copy Hook

By THREE-EM SPACE



EWSPAPERS, like men, are born, have a more or less useful career, and then expire. That is just what happened to the good old *Times and News-Letter*, the newspaper which, through a long term of years, dispensed its guidance, philosophy, and friendship in the town of Westfield,

Massachusetts, being published on Wednesdays and regarded by a host of our home folks as something very essential to a happy existence.

It was in the office of the Times and News-Letter that, back in the eighties, I joined the force of typical country printers and entered upon my duties as errand boy. There were, perhaps, a dozen of us all told, from the editor down through to myself, the "devil." With the passing of fortythree years, all, with the exception of myself, have gone on and are a loving memory. The paper itself, passed into other hands, had a varying career and the plant was dismantled and abandoned; the workrooms stand vacant after years of idleness; and when, through a chance, following years of absence, I found my-

self on a recent day in this place of my youthful activities as a printer, there came a sense of lonesomeness

quite indescribable, something of the feeling of one who returns to the ancestral home to find it deserted, everybody gone, and nothing left but a sense of gloom.

My stay was brief in this deserted newspaper office, with its floor littered with papers, dust, and pied type, with a few posters still adhering to the walls, reminders of past events of importance. But one thing in particular attracted and held my attention. It was a small but important part of the equipment of our old home sheet, namely, the copy hook, that still holds its place, driven into the frame of the



The pride of the town.

door that opened from the editorial sanctum to the composing room, where a half-dozen "comps.," male and female, stood at their cases, filling galleys with hand-set type bearing the names nonpareil, brevier, bourgeois, and long primer — strange sounding titles in these days of a "jazzed" printing industry, knowing only machine-composed matter.

All through the week, in preparation for the great event of publication day, ye editor stepped from his room to the hook, impaling thereon his weighty edi-

torials, some bits of contributed poetry, the small-town correspondence, clippings from the heaps of exchanges lying about, all of which crystallized in the form of a clean, wholesome home newspaper calculated to make the world better and brighter.

The copy that found its way to the hook was divided in two classes, designated, in the language of the old printers, as "fat" and "lean." Thus a clipping of straight matter or poetry taken from some other publication, clear and easily set, was the fat, while such things as baseball scores, articles of a scientific nature, frequently using italics, and carelessly written contributions from the country districts, were quite the opposite; so the struggle was to see who would get the fat and

avoid the lean; and in the end, as in the household of one Jack Spratt, there was a cleaning up of all material.

There was a law, well understood and never to be violated, that compelled

There was a law, well understood and never to be violated, that compelled each compositor, on the completion of one piece of copy, to take the one uppermost on the hook. There was no favoritism, and it was amusing to note the maneuvering, as the comps. watched the progress being made at the cases and figured on their chances of finishing their own "take" so as to be in line for a desirable slip of copy known to be at the top or perhaps a little below. Sometimes two of the typesetters, both nearing the end of their respective articles, would start a race, the goal being something fat



Nothing left but gloom

just brought out by the editor. The man who won out in this race of wits and nimble fingers was regarded by his opponent much as we do the fellow who gets the



window seat in the trolley car, just ahead of us. In the politics of the copy hook, the editor, if he chose to do so, might sometimes show a preference for one or another on the force; and having, by a cas-

ual glance, noted the progress being made, timed things so that when his favorite finished the copy in hand, quite casually there would be a choice piece of fat put on the hook.

Nowadays, when we hear of men in the various building trades making a day's pay of ten dollars and up, getting as much for eight hours of work

as the humble typesetter received for six days of ten hours each, we marvel at the progress and the lavish hand of the present-day goddess Fortune, for there were compositors working on our newspaper who, through their best efforts and close application, made no more than twelve dollars a week. An exceptionally capable workman might hand in a "string" on pay day that would show fifteen dollars to his credit. Brevier was paid for at the rate of forty cents a thousand ems, the compositor filling his own cases.

Not long did I tarry in the gloom of the deserted printing office, whence the old drum cylinder press and ramshackle jobber have taken their departure and the



smell of printers' ink has faded away. Just one little thing interested me and that was a four-inch piece of strong wire driven into the door frame, sharpened at the end to receive its burden of newspaper copy sometimes fat, but more often lean.



Should the Printer Carry Along New Enterprises?

By FRANK H. WILLIAMS



IAT are the experiences of printers, outside the big publishing centers, with the proposition of carrying along new publishing enterprises until they become well established? What is the experience of printers in carrying along various other kinds of businesses in the expectation that such businesses will become successful and pay up every-

thing that is owed?

No doubt some information on this subject will be of interest and value to printers.

Here, then, are some of the principal things said in favor of the proposition of carrying along new publishing or other insufficiently financed enterprises, for a time at least:

"We print two good trade papers for clients," said an enterprising western printer, "and these accounts are just about the backbone of our business. The only reason on earth that we have these accounts is that we just about financed the publishers for the first six months while they were getting started.

"I know it is more or less of a gamble to do that sort of thing, particularly outside of the big publishing centers; but as long as we made good on the proposition it proves it was the right thing to do, doesn't it?

"I believe that the printer has to take risks of this sort every now and then if he is to get anywhere in his business. Nearly all kinds of businesses take some risks from time to time, and I don't know why the printer should expect to be immune from risks.

"Of course, when going in on this sort of a proposition the printer should make a careful investigation and see what kind of a chance the publication or other enterprise has for success. In other words, the printer should, before going in on the proposition, see what sort of a chance he has for getting his money.

"And I believe that one of the most important things to consider is not so much the nature of the business which the printer is being called on to finance as it is the character of the individuals and organization behind the proposition. A good man and a good organization can put over a poor publication to a real success, while a poor man and a poor organization may make a flop of a publication which is founded on the best sort of an idea.

"Careful investigation of the alertness, energy, previous experience, previous record in making successes, and so on are tremendously important in determining whether to take a chance on men in financing their publications or other enterprises."

Another live-wire printer spoke on the proposition in this way:

"I've practically financed several different kinds of businesses in my shop and one of these, a mail-order proposition, got into me for a bigger sum than I like to think about before the tide turned and the concern was able to begin paying me back.

"Every time that I do finance a new business in this way I say that I won't do it again. But if I never went in for that sort of thing I'd limit myself tremendously. And, of course, I want to do everything I can to expand and to get big, worth-while accounts.

"My belief is that this proposition of practically financing new businesses through supplying them with printing while they are trying to get on their feet is one of the important methods of expanding a printshop's business which a printer can't afford to overlook in these days when competition is so keen. Of course, I've been lucky. I haven't suffered any severe losses through coming in on various things of this sort. And I suppose that if I had gotten stung two or three times on such things I'd think differently about the matter. I'm quite sure I would."

So much for some of the most important things said in favor of the proposition of financing new publishing and other enterprises. And now for a consideration of some of the principal things said against this same proposition:

"Not for me," said one printer who has built up a splendid volume of business in a comparatively short length of time. "Every time that a man comes to my shop with some sort of a proposition for which he wants me to furnish him printing and for which he isn't immediately able to pay, I ask myself these questions: Why isn't this fellow able to finance his proposition through the organization of a regular company or through the bank? Is this man the sort of fellow that I'd like to go into partnership with? You know, when I finance a new proposition through supplying printing to the promoter for the time being without getting any money out of it, I am practically going into partnership with the promoter. And as many of the people who come along with such schemes aren't the sort of men I'd want to go into partnership with under any circumstances, I simply don't have anything to do with them. No financing of new enterprises for me. I can get plenty of work without going after it that way."

Another printer, in talking against the proposition,

brought up a rather different slant:

"I've made money on some such propositions and I've lost money on others. I suppose I'm a little bit ahead of the game in the long run. But I'm all through with everything of that sort for the simple reason that there's too much grief connected with the proposition, too many worries.

"Suppose, for instance, a man comes along with a corking good idea for a new trade paper. Suppose he impresses me as the type of man who can put the thing across to a success. And suppose I agree to get out his publication for several months without expecting to get any pay for what I do until he gets on his feet.

"If I go in for that sort of thing that particular job immediately becomes the most important job in the shop because it is the most dubious job. It is the job in which I have the most money tied up and out of which

I am doubtful about getting my money.

"Consequently other work is neglected while I think and scheme about this publication job in an effort to help the publisher make a success of it. I cut down on my regular routine of soliciting more patronage from my regular good customers. I neglect to keep the records of the shop. I let my business run down along other lines while I stew and fret over this publication which means so much to me even if I am nothing more than the printer who turns out the job.

"Life's too short to get mixed in much of that sort of thing. Also my regular business is too good for me to neglect it in favor of some outsider's enterprise. And so I've cut out all financing of other men's ideas in any

shape or form."

A final worth-while slant on the whole proposition was given by another successful printer in this way:

"It's such an easy thing for the printer to agree to furnish printing for nothing for a while to some customers. And if he does this for some customers, why shouldn't he do it for all his customers? What would be the sense in doing anything of that sort when I'm putting up such a battle all the time to get my business on as nearly a cash basis as possible? I have regular terms and I try to stick to them and I don't know why I should let down on them just because some man has a good publication scheme or other scheme which he can't finance except by picking on me."

Interesting, isn't it?

Aren't there worth-while ideas and suggestions in all this for other enterprising printers?

The problem to consider where a proposition of this kind is brought up is capital or capital possibilities, capacity for future payment, and character, of which the third item is the most important. Not all printers have sufficient business training to decide such questions for themselves. In such cases it is advisable to confer with one's bankers. The bankers are dealing with cases of this kind every day and therefore have their judgment sharpened by experience.

Independent Grocers Offer Daily Opportunities

By C. D. MADDY AND RALPH M. KAPLAN



ROCERS exist in every town. There are so many that it is little wonder we see one on every corner. With one grocer for each group of seventy-nine families, every printer has a market — a tremendous market. Those of our readers who live and thrive in congested districts like New Haven, New

Orleans, or New York, should bear in mind they have two general types of grocers: chain and independent. And don't for a minute urge your salesman to concentrate upon chains.

Granger & Co., wholesale grocers, serve a number of independent retail stores in and around Buffalo. It happens that in this particular territory the independent dealers are hard hit with chain competition. So well have the chains cornered business that they do about forty per cent of the total business. The methods and practices employed by Granger will serve to show how this chain competition is overcome by printing well and judiciously planned.

The big merchandising problem was solved by getting a number of grocers to paint their stores in uniform color. Each store was then labeled "Arrowhead Store," but retained its absolute independence.

The Arrowhead News, a four-page bulletin, was published. To all outward appearances it is just a folder, but a little observation and study show how ingenious is the whole piece. Instead of plastering the word "sale" all over the sheet, this plain piece of simple printing gives practical hints to homekeepers on both the front and back pages. Not until one opens this bulletin is any direct appeal for sales apparent. And here, both the grocer and the printer display good judgment. Only five items are featured. Opposite the "specials" are some choice recipes.

Contrast this piece with the majority of "fliers" and cheap "throw-aways" commonly used by grocers and you will see why *The Arrowhead News* is read, while other appeals are kicked from the housewife's door. Throughout, this bulletin is an excellent example of good grocery advertising. Incidentally, grocers who coöperate with the wholesaler have accomplished the following:

Store No. 1 — business increased from \$225 gross sales a week to \$700.

Store No. 2 — did \$600 in one afternoon.

Store No. 3 — increased business fifty per cent within a period of but three weeks.

The bulletin is not the only piece printed. Like any unit in a merchandising plan, all who participate in a drive must themselves be driven.

To keep all hands active, the directing head and printer prepare and print a sheet illustrating window display. Naturally, this display consists, in most instances, of the same articles as are featured in the bulletin. They realize that to advertise a few items and to display others is no more effective than to print white stock with white ink. Details are carried out minutely. As shown on the trim, the numbers of cans and bottles for each item are enumerated. Instructions for making hangings are stated.

Typical price sheets are supplied in addition to the piece designed for the consumer and instructions for retailers. "The Arrowhead" trade-mark is carried on each one. There is no mistaking the fact that the store using this standardized posterette is linked up with the progressive independents. This link labels the store as one capable of giving all, and frequently more, than absolute chain store units.

Warren E. Kelley, vice-president and sales manager of Granger & Co., who have so successfully helped independent grocers, is authority for the following interesting proofs. In twelve years, \$3,650,542 was spent in advertising and printed matter. Of this amount, nineteen per cent was divided in the following channels:

\$ 1,812.41 for office stationery and forms; 29,721.33 for display pieces; 73,370.59 for folders and circulars; 135,162.45 for posterettes and hangers; 447,013.67 for other printed pieces.

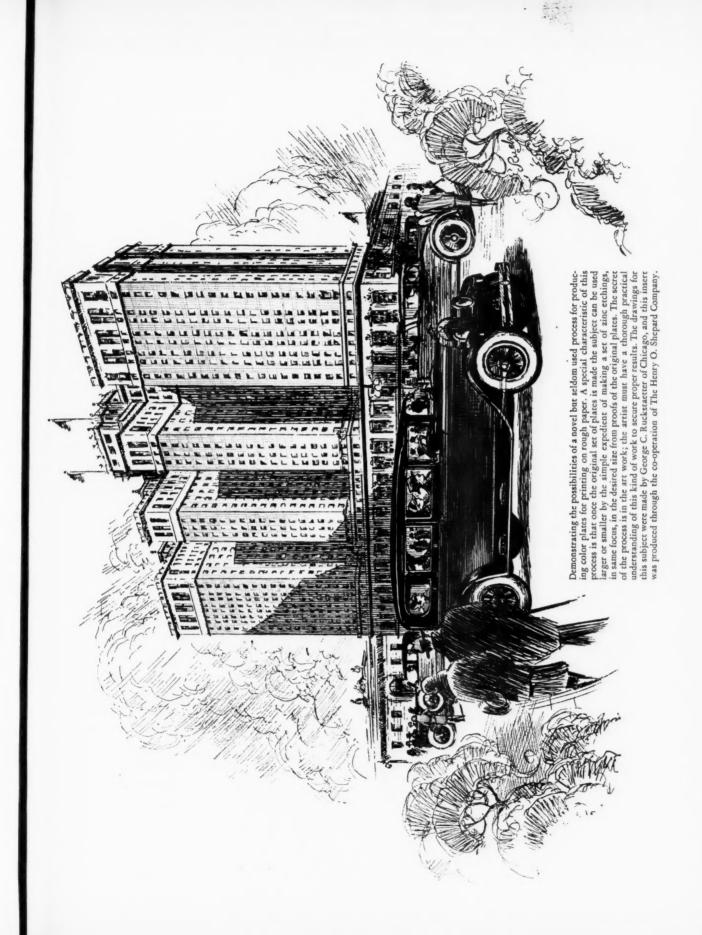
\$687,080.45 for printed pieces.

What does this mean to you? Simply this: Here in one city a wholesaler spends an average of \$4,770 each month, regularly, on printed pieces.

Another source of printing orders which is ripe for solicitation is that of labels, packages, and paper bags. The new trend is for striking simplicity and contrasting harmony, so that a buyer may easily distinguish the commodity he or she prefers. Yuban coffee, one of the first packages to suggest coffee by employing a coffee-color package, started something. Sanka coffee is another excellent container. Reid Murdock and Austin Nichols & Co., Kellogg and Liggett and other outstanding grocery jobbers are ready to listen to the printer who can help them with their packages.

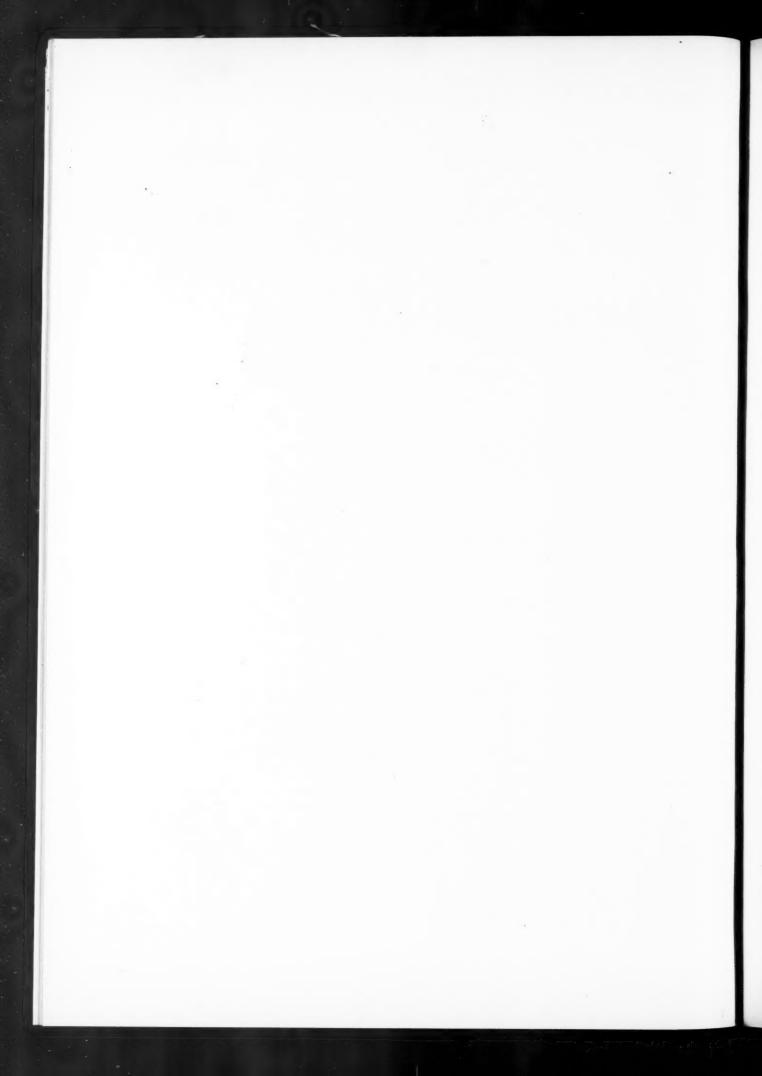
Country grocers, the little store, can be sold tags bearing their personal guarantee. The tags are attached to such commodities as they wish to clear from stock. Let the tags dangle. The novelty attracts attention and is a fine method with which to speed up sales.

Hills Brothers, importing packers of Dromedary figs and dates and cocoanuts, so widely sold through grocers, are doing something which shows how printers fit in on foodstuff merchandising. This active concern charges grocers seven and one-half cents for a date pitter. The grocer retails this novelty at ten cents. But the two and one-half cent margin is not the big idea. The plan is to help grocers sell more dates. It took direct advertising to interest the grocers.



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By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

"Modern English Usage"

From Oshawa, Ontario: "Will you kindly inform me the cost of H. W. Fowler's book, 'Modern English Usage,' and where I might purchase the book?"

The book is published by the Oxford University Press, New York city, and may be ordered from their office or from The Inland Printer Company, Chicago, at \$3 net.

"Neither, Nor"

Honolulu next: "The proofroom writhes under a customer's contention that the following sentence is grammatically correct: 'Please do not waste the soap, towels or toilet paper.' May I submit the contention to you for comment? Yes — we have no dictionaries except the 1926 Webster, the Standard, and the Century."

The customer is correct. "Neither . . . nor" is one thing, and this is another. Coördinate conjunctions must connect the same kind of words; two adverbs or adjectives, two nouns, two verbs. "Please do not waste the soap nor dirty the towels" would be correct. But here the "or" is simply part of the threefold object of the verb "waste," and is not connected with "not." The proofroom's writhing is wasted agony.

"More Than One"

From San Francisco: "I am submitting for your consideration the sentence, 'When more than one drive the car, the lubrication is usually neglected.' It is taken from copy the manufacturer sent out. Our proofreader thinks the plural verb is wrong, but can't give any reason except that it 'does not sound right.' In this, my first letter to you calling for assistance, I will take the opportunity to thank you for the help and assistance your department has been to me. Not one or two times, but every month. I always learn something. My wish is that the department were bigger."

In common speech almost everybody would say "More than one is too much," but "if more than one get in, the boat will be overloaded." In the first instance, "more" seems to have something like the force of an abstract noun; in the second, there is emphasis on the plurality of individuals. In elliptical clauses (some omitted word being understood), the conjunction "than" is to all effects and purposes a preposition; as in the phrase "than whom." So in the sentence given by our San Francisco friend I think it is reasonable to regard "more" as the visible subject, almost like a pronoun (though actually an adjective), meaning "more persons," therefore plural. Then, "than one" may fairly be regarded as a phrase intervening between subject and predicate and not affecting the verb. Boiled down, the sentence would be "When more persons drive." To the professional grammarian this might seem more ingenious than scientific, but what we are trying for in this department all the time is a good working solution of practical problems. I think the manufacturer was quite right

— also, in all kindliness of spirit, that the proofreader was foolish to slow things up with an objection for which he or she could give no support but that "it doesn't sound right." Possibly, without knowing it, the proofreader was bothered by a sort of apparent but not real analogy to such a sentence as "He asked whether one or ten packages were sent." Here we use the plural because the verb stands next to the plural noun, and we mentally supply the unexpressed singular verb for the first: "He asked whether one (package was sent) or ten packages were sent." Proofreaders ought not to stand out against customers unless sure of their ground and able to make out a case. Even then, it is frequently the reader's duty to say, "This is where wrong is right," and obey orders.

Commas After Introductory Expressions

Canada again; this time Toronto: "I write to you regarding the use of the comma as it appears in publications, probably quite generally. Question is of the use of the comma in the beginning part of a sentence, where no need can be felt for it; on the contrary it confuses the reader. From a monthly magazine: 'To the scientists, it means much more.' 'We may rule out immediately, the possibility . . . 'At least, this could not be done . . .' 'In a large city like New York, a single snowfall . . .' 'While so far, the progress made . . .' 'At any rate, this interesting problem . . . 'Since that time, thousands of politicians have . . .' To my feeling a comma is useless even after expressions such as 'of course.' 'for instance,' when they start a sentence. First I thought this was only a popular way to write incorrectly. But I have the 1923 edition of Webster's New International, history edition. There is followed the same practice: 'For the greater part of this period, no absolute chronology exists.' I learned my first English words in 1919, and am so slow that I still have to learn it, or rather, am only now starting to learn it."

Begin with the fundamental fact that the function of the comma is to indicate a pause less marked than that which is indicated by a period. The comma is used sometimes also where there is no real grammatical break, for emphasis on the word, phrase or clause thus set off. What we have to determine, then, as the test, is whether the words run right along or their progress should be broken by a pause; not a rhetorical but a grammatical pause. Formerly commas were used more freely than is now the custom; but in cutting down on commas, modern writers frequently go so far that they flaunt logic and make their meaning momentarily obscure. In the example, "To the scientists, it means much more," the comma has no grammatical function to perform; its defense must be that it is employed to emphasize "scientists," probably by way of contrasting their views with those of some other class of men previously mentioned. In the example, "We may rule out immediately, the possibility," the simple fact is that "immediately " is to be set off as a parenthetic expression, and the first

comma required for that purpose is unjustifiably omitted. There should be either two commas or none. The older grammarians followed the rule that an expression placed at the beginning of the sentence, when in the natural, unemphatic order of speech its appearance would be deferred, should be set off by a comma. But nowadays almost universal usage dispenses with it, except when seeking special emphasis, in addition to that given by the inverted order. In fact, its use has come to seem a little affected, old fashioned and unnatural. But—I tapped the comma key after writing "in fact" in that last sentence. How reprehensible a tap was that? Or how much am I at fault for letting it stay that way?

"A Wagon of Wood"

A and B are at it again; this time in Winnipeg: "In the following sentence A claims that the wagon referred to was sold and that the wagon was made of wood—'He sold a horse, and a wagon of wood.' B claims that the wagon was not sold and that the wagon was filled with wood, such wood being sold. There is, however, no discussion on the horse, both admitting that the horse was not made of wood. A and B would appreciate your verdict."

Proposed, no doubt, in the spirit of fun, the problem is as interesting as most that come to us. The sentence as written can be misunderstood only wilfully. The comma lets the horse out. It would be better to say "a wagonload of wood," but

you speak of a cup of tea, a scuttle (or hod) of coal, a bowl of soup. In the era B. V. (Before Volstead) the phrase was "a bucket o' suds." In common usage, such words take "-ful" (as a rule) only in the plural, or when used without the qualifying phrase: "two cupfuls," "I'll take a spoonful." The cup is filled with tea, not made of it. The wagon is filled with wood; but a wagon can be made of wood. Hence the quibbler's opportunity. For a learned sidelight on the questions of which this is a sample, look up "metonymy" and "synecdoche" in any good dictionary.

Apostrophe Chicks

Trouble in Pontiac, Michigan: "Would you use the apostrophe in the line 'Downs Quality Chicks,' and also in the line 'Prices for Downs White Leghorns, Extra Selected'? We printed 2,000 price lists, and in setting the job I inserted the apostrophe, thus: 'Down's.' The customer didn't like the possessive form, so we had to print them over."

Sorry, but the compositor was dead wrong. The customer's name is "Downs," not "Down." Even if he had been willing to accept the possessive sign, it was misplaced. But he apparently regards his own name as part of the name of his product; used as an adjective, as you might say "The Teall articles in the I. P. are punk." Probably if the customer's name had not ended in "s," there would have been no trouble. It sounds possessive.



Are Infinitives Tough or Tender?

By EDWARD N. TEALL



HERE are two things in my writing that I am willing to explain but will not apologize for. One is a free and easy way of saying what is to be said; the other is refusing to accept the old grammar school dictum that a preposition is a bad word to end a sentence with. These articles are written not for literary show but to give

proofreaders practical help in their business. And it is not "natural" to say "with which to end a sentence." Such conspicuous avoidance of the terminal preposition gives it more advertising than printing it in italics would. A good, bold preposition at the end of a sentence is less jarring than the awkward complication of an avoidable pronoun - sometimes, at least. The pronoun makes one more corner to go around. Many persons who cultivate the habit of careful speech would accept that last sentence without a qualm, though squirming at the one about "end a sentence with," for the simple reason that they fail to recognize "around" as a preposition. I don't see much sense in a rule thus difficult in application. My objection is not to the final preposition, nor yet to such recasting as replaces it with an interior pronoun, as in "with which to end." The objection is to being all tied up in rules. I deliberately favor a more liberal allowance of freedom and naturalness than school teachers make, because it leads to a brisker, more effective expression of ideas. When you have no ideas to express, you can take time to fuss over niceties of grammar. When you have ideas, if you are fairly well grounded in the elements of grammar, you will get your ideas across better if you speak or write with a minimum of self-consciousness and mental censorship. In these articles we are constantly endeavoring to clear up existing confusion on some of those fundamental requirements of good grammar. We want to really solve some problems that proofreaders constantly mull over

and often have to pass upon. And here we come smack up against our old friend, the split infinitive.

Once, in one of the newspaper offices where I have swapped a day out of my life for half a dozen editorials to hold my place on the payroll, the Big Boss (half playfully) called me to account for using a split infinitive. He said those of our readers who hated the split infinitive would think we used it from ignorance or at best from sheer and unforgivable carelessness, while those who were less particular in their own use of language would give us credit for "class" if we avoided their own more or less consciously slipshod manner of speaking. Warming up to the subject, he remarked that while we as educated men might feel superior to the grammar rules of "the grades," we ought to conform, within limits, when writing for the general public. "You know," he said, "a woman may be unconventional but perfectly straight, and she will get less credit than another woman who is actually less moral but outwardly observes the conventions." Not a bad argument, but I had used that split infinitive with deliberate purpose, because the adverb had to be snuggled right up to its verb to make the sentence airtight. Placed ahead of the infinitive sign "to," or after the verb, it might have been misread; splitting the infinitive, it could not be endowed with any meaning but the exact one it was intended to have.

All of which, ladies and gentlemen of the Proofroom audience, is merely by way of introduction to another dip into that fascinating volume, "A Dictionary of Modern English Usage," by H. W. Fowler (Oxford). Mr. Fowler divides the English-speaking world into five groups: those who don't know or care what a split infinitive is; those who know but don't care; those who know and condemn it; those who know and approve of it; and those who know and use or reject it at different times, using judgment and discrimination as their

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It would be perfectly easy to paraphrase Mr. Fowler's spicy comment and avoid even the appearance of "lifting," but why not be absolutely honest, and let him tell the story in his own words? He says: The people of the second group "betray by their practice that their aversion to the split infinitive springs not from instinctive good taste but from tame acceptance of the misinterpreted opinion of others; for they will subject their sentences to the queerest distortions, all to escape imaginary split infinitives. . . . Those upon whom the fear of infinitive splitting sits heavy should remember that to give conclusive evidence, by distortions, of misconceiving the nature of the 's. i.' is far more damaging to their literary pretensions than an actual lapse could be, for it exhibits them as deaf to the normal rhythm of English sentences."

This is delightful to me, because it carries to any thoughtful reader the excellent idea that self-assertion is worth while and that freedom truly does not mean license. It reënforces what was said in the early paragraphs of this article, that once you gain command of a few fundamental principles of grammar and train yourself into good, sound habits of speech, you may speak or write freely and without painful self-consciousness, feeling no fear lest this be open to criticism and that be adjudged contempt of the court of right diction. Those little-minded teachers who hammer away on small matters of technique and etiquet destroy personality and deprive speech of its charm and beauty. The things they reprehend are not faults but virtues; they make the language truly the servant of the people. These are false teachers; the harder they try, the more harm they do. The thing I have in mind in connection with grammar is similar to the real distinction between manner (natural) and manners (cultivated). But there are people who in danger of their lives would hate to be rescued by any one known to eat with his knife.

Yours Truly is not clever enough to quite keep up with Mr. Fowler in all the delicate distinctions he makes. But no one interested in language questions could fail to be beneficially stimulated by his endeavor to canvass thoroughly the different possibilities of what he so engagingly calls the "s. i." as a revealer of character.

In Group 4 Mr. Fowler pays his respects to the newspapers, which will interest many of our readers working in newspaper offices. He says, "High newspaper tradition is against splitting," and therefore supposes the examples he gives from newspapers are manifestos of independence; that is, deliberate splits made in the spirit of resistance to pedantry. "It will be found possible to considerably improve the present wages of the miners without jeopardizing the interests of capital." "Always providing that the Imperialists do not feel strong enough to decisively assert their power." "The men in many of the largest districts are declared to strongly favor a strike if the minimum wage is not conceded."

In these examples, Mr. Fowler notes, the adverb could easily have been placed otherwhere (I'd bet a cookie he would writhe at that!); that is, outside the infinitive, and the rhythm of the sentences, their ability to "read themselves" as you might say, would be unimpaired: "It will be found possible to improve the present wages of the miners considerably . . ." It would be a feeble intellect that could not instantly assimilate the idea thus expressed. Therefore, Mr. Fowler concludes, the writers are clearly splitting the infinitive simply as a protest against the rules prescribed by pedants.

The fifth group in this clever classification is interesting: those who know and distinguish. They say a real split infinitive is undesirable, but preferable to ambiguity or to obvious artificiality evidenced in trying to wiggle out of the self-imposed dilemma. They say it is better to write "Our object is to further cement trade relations" than to hold the infinitive intact by writing "Our object is further to cement trade rela-

tions," because in that form the sentence might be taken to mean that cementing trade relations is a further purpose. The members of this group, being analysts, consider always the possibility of recasting a sentence, but, being also sensible, practical folks, they are apt to decide that the possible gain is an insufficient recompense for the labor.

Here is a puzzle for the Proofroom family to amuse itself with: "The speech has drawn an interesting letter from Sir Antony MacDonnell, who states that his agreement with Mr. Wyndham was never cancelled, and that Mr. Long was too weak either to secure the dismissal of Sir Antony or himself to resign office." What do you do to this sentence by rewriting it thus: ". . . too weak to either secure the dismissal of Sir Antony or himself resign office"? Any proofroom can get a week's fun out of that.

Mr. Fowler trots out for inspection a champion "s. i.":

"Its main idea is to historically, even while events are maturing, and divinely — from the Divine point of view — impeach the European system of church and states." A long way from "to" to "impeach."

Do you agree with the British writer that the ones who neither know nor care what a split infinitive is are enviable? They can't tell you why a split infinitive is good or bad, but then, their critics generally are without argument; they simply cite the old rule forbidding the split as an offense against good taste.

The purpose of this comment on Mr. Fowler's article is one of helpfulness to the gentlemen and ladies of the Proof-room audience. The question "To split or not to split" frequently comes up in discussions between author or editor and proofreader. Much time is wasted in futile argument that leaves each disputant at the end just about where he stood at the start. Of course, first of all, it has to be understood that the proofreader who argues on such a point after the author or editor has given orders one way or the other is foolish. What is wrong becomes right, for the proofreader, when he is ordered to do it. He is under something like military discipline in this respect. He ought to speak up fearlessly when he is convinced the style is bad, but on having it confirmed over his protest, by executive authority, he should yield gracefully.

One great source of strength for the proofreader will be found in holding aloof from argument when he has no arguments to present, and arguing clearly and cogently when he has "a case." The shop is apt to start with high respect for the proofreader as an arbiter on such matters. If he makes good, he clinches that desirable respect one degree tighter. If he tries to argue with authority where he can not demonstrate authority, he hurts his own standing — and that of his profession.

The proofreader should make no arrogant pretensions. He should accept the challenge only when sure of being able to make good if heard with readiness to be reasonable. Neither should he be timid about presenting his ideas, when reasonably sure of his ground. This article ought to help supply him with definite, presentable ideas about the infinitive and the splitting thereof, so that when the question comes up in the course of business he will not have to meet sincere questing for knowledge with guesswork or mere personal prejudice for or against.



Lo, all in silence, all in silence stand:
The mighty Folios first, a lordly band;
Then Quartos their well-ordered ranks maintain
And light Octavos fill a spacious plain.
See yonder, ranged in more frequent rows,
A humbler band of Duodecimos.

- Crabbe (1754-1832).

Departmental Systematization of the Printing Plant

Part II. - By Dana Emerson Stetson



HERE is a wealth of data available on the subject of plant construction and layout. Next to system, perhaps no phase of the printing industry is so important. The manner in which the plant is built has much to do with the success of the system. The necessity of good heating, ventilation, and lighting, with particular reference to

its application to maximum production of workmen and machinery, has already been mentioned. The next step is to determine the best methods of devising some system for practical use. Before any conclusions can be arrived at, it will be necessary to learn what preliminary steps are most helpful. As every plant varies in the matter of location, construction, and departmental arrangement, it is almost impossible to commend certain practices in a general way. Individual requirements demand study on the part of those most thoroughly conversant with the business of which they constitute a part. These, however, are really minor details. The chief essential is to gain a broad and comprehensive grasp of approved plans for maintaining steady production, good workmanship, capacity output, economical administration, and successful execution of corporate policy.

The human element, first unit in the evolution of system, is, and undoubtedly always shall be, the basis for all calculation. Every card, tracer, schedule, or other printed form depends upon the human element for its success as a component part of the system. The functions of systematization are no more beneficial, no more permanent, than the attitude of the individual worker permits. How to transport the worker into the proper state of receptiveness is indeed a problem. History, however, has shown to us the propensities of different peoples, so that it is not difficult to understand that the human element has not changed materially through the course of the centuries. Certain proclivities are pronounced, making themselves manifest on different occasions, as surely as the four seasons visit the earth, causing leaves of myriad hues to appear on the trees. The transaction of business is seasonal to a great extent. When all foliage is green, demand for certain commodities declares itself. The first icy blast of winter creates among men a need for other staples necessary to existence. The individual is influenced by similar emotions, though this fact is often overlooked. When spring comes, Nature dictates that hill and dale shall don a verdant coat. Unfailingly the coat appears over the entire countryside. Thus spring fulfils its mission as harbinger of happiness, for a beautiful landscape can arouse noble emotions within the breast of the observer. Industrial demand brings with it a desire for payment in kind within the worker. In other words, if he has contributed to a successful period of production he welcomes some sort of recognition. This is human nature.

An idiot, armed with an ax, can soon prostitute the beautiful works of Nature. He can hack down gentle birches which stretch their branches to the skies as if giving vent to an almost human feeling. The crazed radical, armed with a drunken threat, can debase the commendable industrial pursuit which gives employment to hundreds of men and women. At a word, when production is at its zenith, he can play the Pied Piper with human beings of intelligence as well as of ignorance. History proves that it was never intended that an individual should pervert honest employment and labor; failure is the penalty. Fortunately, we have means of suppressing

the maniac who would devastate the countryside in its natural grandeur. Fortunately also, we have means of silencing the vile tongue which carries the message of industrial revolution.

We have, then, to consider: The plant and the workers. Much has been said regarding the first, but it is linked so inseparably with the latter that it might be well to present one more example to illustrate the truth of this. The workers will be responsible for the success of the system. The plant is responsible, almost as responsible as the executive, for the success of the workers.

A printing concern, let us suppose, occupies a three-story building. On the first floor is the composing department, including monotype and linotype machines. The press and job rooms fill the space on the second floor. The third floor is devoted to cutting, folding, binding, and mailing and to general offices. Better light, in this particular case, is afforded workers on the third floor than those in other parts of the building. There is a continual stream of outgoing matter issuing from the bindery and mailing departments. A single elevator serves all departments. Obviously, a great deal of time is wasted in getting work ready for the final process of delivery. The press and job departments, which should be well lubricated cogs in the mechanism, constitute an awkward buffer. The general offices, which should be always easy of access, make the visits of customers a trial rather than a pleasure, for there is an incessant ringing of bells calling the elevator upward instead of downward. Although many well planned plants place presses on the first floor, in the case under discussion the position of this equipment is satisfactory. Allow that it is necessary to transpose the composition department and the bindery department. The offices, too, should be brought down to the first floor. Under these new conditions, the compositors and machine operators reap the benefit of better light, the pressroom becomes an active unit in keeping production moving at a higher rate of speed, and the bindery and offices with the next best location as regards light and accessibility hasten deliveries. This example may seem a trifle overdrawn, but when one considers the many other elements such as stockkeeping, accounting, proofreading, and shipping, it is easily seen that a few departments poorly located can slow up output and cause loss of time and money.

It is natural for men working in a plant such as that described to find fault with the environment and the methods of the company. Consequently, they are in no mood to put forth their best efforts, no matter what kind of a system may be suggested or instituted. It is certain that, until radical changes are made, no system can secure the full measure of efficiency desired. If efficiency, however, is not desired, then the firm had better discontinue business. The modern fight for industrial supremacy is being won by organizations possessing vision and willingness to adopt time-saving and laborsaving devices. The man who pays a dozen girls by the hour for addressing folders by hand is certainly not awake to present opportunities. In a month he can spend enough money to purchase a machine for addressing, a machine for stamping out stencils, plates, drawers, and filing cabinets. This outfit, therefore, would pay for itself in a month. Where a list of prospects and customers must be circularized regularly, machinery accomplishes the objective most effectively. So, first of all, it is essential that plant and equipment be modern and designed to secure a high degree of efficiency at a low rate of overhead expense.

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When systems fail to systematize the first thought is to get a new system; often hundreds of cards or ledger sheets are thrown away and new ones are printed to take their places. The fault, however, does not always concern itself with the methods of systematization. In a majority of cases it is because the human element and other ever-present factors are treated as minus quantities. What are some of the chief reasons why systems fall flat? One of the most prominent is the attempt to continue with an old and superficial system. Just as a single machine can hasten the addressing of thousands of folders, asserting its superiority over the hand method, so certain units can be revised to make a better system. It has already been stated that methods may not be the root of the trouble. This, strictly speaking, means that a company operating without a head, without a single man capable of arbitrating and settling controversy, allows a system to grow stale and finally worthless.

Keeping up a system of this kind is something like keeping up a mailing list. Just as in the latter there are old names and deadwood to be removed, so in the former important changes must be made. If, in a mailing list of fifty thousand names, one thousand listings give wrong addresses, incorrect post-office names and cities which do not exist in the states indicated, there is a material loss each time the list is used for mailing purposes. There are many other reasons why mistakes exist in mailing lists. This fact, coupled with the fact that the mistakes multiply from month to month unless the list receives competent attention, illustrates the importance of exercising constant care in keeping the list accurate.

This same thing is reënacted on a much larger scale in business, with particular reference to the system employed. A single department may lose all its profits in waste which might be eliminated by making a simple change. A disgruntled individual may be deliberately allowing profits to be swallowed up by expense, most of it unnecessary. An unskilled helper, bit by bit, may be tearing the margin of profit to shreds. The conservative house, therefore, governed by half a dozen heads instead of one, determined to follow the policy it has always followed, though it may not be headed for the rocks, is not going to declare the fattest dividends possible. Saddest of all is the fact that the directors of the company may never know the reasons, the real reasons, why dividends were not fatter. Perhaps from the standpoint of mental composure this is just as well, but the careless management is eating away at the core of future expansion. Undoubtedly the only thing that can awaken the directors to a full realization of the true status of affairs is a prolonged period of dullness. Oftentimes even this does not prove sufficient.

Systematization directed into the proper channels by capable men performs a service similar to that performed by good advertising. It builds good will, directly and indirectly; cuts production and selling costs; lends an incentive to all employes of the company; affords protection in slack times and offers a perpetual means of checking. As advertising can determine its own appropriation, system can determine the cost of its upkeep.

The original and fruitful results achieved by the growth of individual inclinations have already been described at length. The company, however, which has always known but one system, to which it intends to cling in spite of economic changes, can not hope to count such results as part of its success. Foisting an inadequate administration of departmental matters upon the individual will not breed loyalty, and loyalty is essential to the efficacy of systematization. A single man, representing official approval and administrative coöperation, utilizing modern and practicable methods, must be appointed to the position of systematizer if the venture is to proceed without impediment.

System is broken down in other ways. Men who lack authority are placed in important positions necessary to its conduct. Bigger men, of higher salaries, want to boss, regardless of the soundness of the systematizer's policies. Employes who will not wait for the cogs in the mechanism to revolve in turn, who have no faith in the ability of the systematizer or who know more or pretend to know more than he, contribute to the ultimate destruction of the methods approved.

Great care, therefore, should be exercised in selecting the man who is to have charge of the system. The man at the stone or the man at the press, though he may be skilled at his particular kind of work, may be wholly unfitted for the position. The foreman who exhibits great ability in handling the men of his own department may not succeed so well in dictating policies to be observed by the entire organization. Then there are dangers in placing a young man in the position. Old employes perhaps will lack the respect necessary to the successful working out of the system. Familiarity will become a menace.

The logical candidate for the job of systematizer should be a man who has learned the business down to the smallest detail. He should come preferably from within the plant, every corner of which he knows. The tendency to hire seventy-fivehundred-dollar-a-year men from the outside, of limited experience, is to be discouraged. A fifteen-hundred-dollar-a-year clerk, thoroughly grounded in the various phases of the business, can often succeed in the position. It is unnecessary to start the systematizer at a large salary. Given the proper tools with which to work, he can soon prove by the savings he has made for the company that he deserves much greater remuneration. This, after all, is the only fair basis upon which to figure payment. The statement at the end of a period of six months will contain the story of success or failure. The systematizer should be paid for what he actually does to create a perceptible saving in all departments, and if he is successful a percentage of that saving should bring him a good income. There is little doubt that fifty dollars a week can be saved in at least one of the departments of a printing plant. A keen systematizer, at the end of a year, should be able to save as much in the other departments respectively.

It is now quite obvious that, if these suggestions are accepted, the element of bluff will be quickly and completely eliminated. This particular quality of the human makeup, when seriously utilized to the end of deception, costs many firms thousands of dollars yearly. A little bluff may be essential to success today, that is, good-natured bluff. The hot-air artist is often welcome in many places of business and, by thrusting aside all reticence and grave composure, causes his good-natured exaggeration to become contagious and gets the contract. He should be given liberal credit where credit is justly due. Beware, though, the sneak, who schemes to pervert the valuable experience and hard labors of others to gain selfish and unmerited ends. There is one in every sizable organization. The extremes to which this type will go and the sheer boldness with which he approaches his base objective are indeed astounding.

There is one great fault connected with the application of any system or that is apt to become associated with it. Entirely too much time may be spent in operating it because it is too involved. The system must, therefore, be simple. System will not insure perfection. System will do no more than the human element allows it. System is useless without official approval and administrative coöperation. In every case, the systematizer must be given unqualified support to the limit. His decisions must be unmistakably rendered; his judgment must be final. If respectful attention and implicit confidence must be created, every effort should be bent to secure them. Every employe should be made to understand, once and for all time, that the word of the systematizer is law.

Can We Standardize Our Printing Types?

Part I. - By Ellis G. Fulton

Formerly in Charge of Courses in Advertising, University of Wisconsin Extension Division

Published in Coöperation With the Typothetae Bulletin



AN it be—the question, in the light of what follows, quite naturally arose—that there are too many type faces for printers and advertisers? It appears, upon inquiry, that there are. It appears that a goodly number of discriminating compositors agree that a few faces of type are worthy of valuable case room and that a great

many others are not; that, among the types in their cases, some few earn their way, while many gather the dust of oblivion; that even readers—the "ultimate consumers" at whom all printing is aimed—not only perceive the difference between type faces, but exhibit considerable regularity in preferring certain faces to others.

These discoveries were entirely unpremeditated. They came about as a result of trying, for three years, to foster some comprehension and appreciation of typography on the part of university students in journalism and advertising. Fruitless

TABLE I

RANK OF PRINCIPAL TYPE FACES ADOPTED FOR MAGAZINE, NEWS-PAPER, AND ADVERTISING COMPOSING ROOMS

Rank Name of Face*	Number 3007	Per cent
1. Caslon Old Style	. 232	7.7
2. Cheltenham Bold	. 194	6.5
3. Cheltenham Old Style	. 163	5.4
4. Bodoni	. 146	4.9
5. Bookman	. 135	4.5
6. Century		4.3
7. Goudy Bold		3.7
8. Goudy Old Style		3.3
9. Cooper Black		3.3
10. Garamond Old Style		3.1
11. Caslon Bold		2.8
12. Scotch Roman		2.8
13. Cloister Bold	. 82	2.7
14. Kennerley		2.7
15. Cloister Old Style		2.3
16. Bodoni Bold		1.9
17. Century Bold	. 51	1.7
18. Garamond Bold	. 51	1.7
19. Cooper Old Style		1.6
20. Gothic Condensed	. 37	1.2
21. De Vinne		1.1
22. French Elzevir	. 29	1.0
23. Kennerley Bold	. 28	.9
24. Gothic	. 27	.9
25. Pabst Old Style	. 27	.9
26. Franklin Gothic	. 25	.8
27. John Hancock	. 24	.8
28. New Caslon		.7
29. Goudy Handtooled		.6
30. Goudy Heavyface		.2
Miscellaneous		24.0

"In all tables, the italics of those faces having italics are included.

trying — because after one glimpse of the ponderous typefounders' specimen books, and the first intimation that some, at least, of the type faces therein displayed were eventually to be recognized and called by their first names, the young idea was simply sunk. It is certain that there are too many type faces for university students.

The facts suggesting these conclusions came to light in the course of three studies recently made at the University of Wisconsin. The first, indicating the type faces actually installed in representative composing rooms, will be presented in this article. The others, dealing with the types used in magazine

and newspaper advertisements, and the type preferences of readers, will form the matter of succeeding articles.

Of 204 questionnaires sent out, 166 or eighty per cent were returned, with either lists or specimen books showing the type faces adopted by fifty-two magazines, eighty-nine newspapers, eleven printers, three advertising typographers, and eleven advertising agencies. The newspapers included are the most

TABLE II

MISCELLANEOUS TYPE FACES ADOPTED BY MAGAZINE, NEWSPAPER, AND ADVERTISING COMPOSING ROOMS IN THE UNITED STATES

AND ADVERTISING	CUMITOSIN	O ROUMS IN THE CHIED	OIMING
Name of Face	Numb	er Name of Face	Number
Adstyle		2 Engravers'	1
Adver Condensed		2 Extended	3
		1 Extra Condensed.	11
Aldine		2 Globe	
Antique Bold	1		7
Antique Roman			
Antique Shaded		3 Inline	
Arteraft Bold	1	4 Light	1
Artcraft Bold		4 Lining	5
Art Line		2 Medium	16
L'Astree		2 Mercantile	1
Avil		2 Mid	4
Barnhart		2 Modern	
Baskerville		2 Monotone	
Benedictine		9 Outline	
Ben Franklin		7 Philadelphia	
Binney Old Style			
		4 Railroad	4
Blanchard		A Kalifoad	1
Bodoni Book			1
Boldface		3 Square	
Bradley		5 Standard	
Breton		1 Utility	
Bruce Old Style		4 Grasset	1
Bulfinch		1 Goudy Catalog	5
Bulletin		2 Goudy Light	4
Cadmus Old Style		3 Goudy Modern	
Camelot		2 Goudy Open	
Cameo		6 Hearst	3
Caslon Adbold		2 Hess	
Casion Old Face		2 Hess Bold	
		3 Hobo	2
Caslon Old Roman.			
Caslon Shaded		1 Howland	
Cheltenham Inline			
Cheltenham Outline.	10		
Cheltenham Shaded.		6 Ivanhoe	
Clarendon		4 Jenson	
Classic Italic	4	Kentonian	
Clearcut Shaded Car	ps	1 La Clede	2
Clearface	14		5
Clearface Bold		Linotype No. 2	
Cochin	11		
Cochin Bold		2 Litho Card	2
Nicholas Cochin		3 Litho Rimmed	1
Colwell Handletter		Litho Roman	2
Comstock			
Cushing Antique			
Della Robbia De Vinne Outline			
Doric			
Drew Engravers' Bold			7
Engravers' Bold			
Engravers' Roman			
Farmers' Old Style.	5		7
Florentine		Niagara	2
Forum Title	12	Old Style No. 1	
Foster	8	Old Style No. 7	2
Foster French Old Style	(
Gothic, Advertisers'	1		
Alternate			
Antique			
Bold			
Boston			
Copperplate	10	denciale	

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Name of Face	Number	Name of Face	Numbe
Penprint	1	Strathmore	
Pisa		Tabard	
Plantin		Talisman	
Plymouth	5	Text, Cloister	
Poor Richard	1	Text, German	
Post		Text, Invitation	
Powell		Text, Old English	
Quentell		Text, Washington	
Quill		Title	
Richelieu		Touraine	
Roman		Tudor Black	
Roman, Black		Typewriter	
Ronaldson Bold		Venetian Bold	
Roycroft		Venetian Italic	
Satanic	2	Watkins	
Schoeffer		Webb Outline	
Script, Royal	1	Woodward	
Script, Typo	1	Woodward	
Souvenir	2	Total	720

outstanding papers in all sections of the country, the magazines are representative of all the different classes, and the printers, typographers, and advertising agencies, chosen from the East, Middle West, and West, are among the best and largest in their respective sections. The returns from each group were proportioned so as to give, as nearly as practicable, a cross-section of the industry.

Tables I and II indicate that 190 faces were reported a total of 3,007 times. One-half of one per cent of the total number was arbitrarily taken as the dividing line; faces reported less than that number of times were classed as "miscellaneous" and placed in Table II.*

It will be observed that 30 faces were reported 2,287 times, an average of 76.4 times each; and that the 160 faces in Table II were reported only 720 times, an average of 4.5 times each. If only the first 22 faces in Table I, which were reported one per cent or more of the total times, are counted, it will be seen that these appeared 2,111 times, an average of 95.9 times each, against 896 and an average of 5.3 times for the remaining 168 faces.

Most readers of THE INLAND PRINTER will not be surprised at the faces included in Table I, though they may find some interest in the order in which the various faces appear. Attention should here be drawn to the fact that this composite table *Goudy Heavyface, though falling below the stated percentage, is included here because it appears a considerable number of times in the study of the use of type faces which follows.

is somewhat dominated by the newspaper group, a natural condition in a study of this kind because of the large number of newspapers published. This influence also accounts for the presence on this list of all of the last ten faces except Goudy Handtooled and Kennerley Bold. The figures for newspapers, magazines, and the advertising group separately are given in Table III.

The phase of this study which seems of most significance to the industry is suggested by a careful analysis of the faces listed in Table II. It has not been the author's purpose to express any opinion as to the relative merits of the faces in either table, but simply to set forth the numerical facts to speak for themselves. But a certain degree of interpretation of Table II is required for clearness.

It is evident that the faces here listed fall into three classes. A few are not more widely used because they have just been introduced; in fact, one printer reported that "there's no such face as Kennerley Bold." In this group may be mentioned, among others, Goudy Modern, McMurtrie Title, Benedictine, Hess, Narciss, and Ionic, the new linotype body face which is attracting much attention among newspapers.

In the second class would fall the few highly distinctive faces which are most appropriate for the exceptional purpose, preferably in the hands of a John Henry Nash or a Bruce Rogers. Among these would be Mr. Goudy's Forum Title and the recent importations from France—L'Astree, L'Mercure, and Nicholas Cochin.

The third class includes those faces that — well, the rest of 'em! The status of these faces was aptly suggested by the advertising manager of one of the newspapers which coöperated in this study: "When I got your report, I went down to see if we had any of those 'miscellaneous' faces sticking around. Sure enough! There must have been a hundred cases, filled with dust-covered junk that might just as well be thrown out in the alley, and nobody except the street cleaner would know the difference!"

While the average number of times the faces in Table II were reported is 4.5, it will be observed that most of these faces actually appear only once or twice. The individual questionnaires reveal, however, that nearly every plant has one or more of these faces, and from three to ten sizes of each face. To put this situation into concrete terms, if three sizes of each

TABLE III .-- PRINCIPAL TYPE FACES ADOPTED BY MAGAZINE, NEWSPAPER, AND ADVERTISING COMPOSING ROOMS

Name of Face				Magazines			Newspapers				Advertisers				
	Number	Number Per cent		Body		Display		Body		Display		Body		Display	
NAME OF FACE	Number	rer cent	Rank	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cen
300	3007	100		474	100	488	100	591	100	836	100	306	100	312	100
Bodoni	146	4.9	4	26	5.5	27	5.5	28	4.7	29	3.5	18	5.9	18	5.8
Bold	59	1.9	16	7	1.5	10	2.1	17	2.9	12	1.4	4	1.3	9	2.9
Bookman	135	4.5	5	29	6.1	29	5.9	25	4.2	22	2.6	19	6.2	11	3.5
Caslon	232	7.7	1	33	7.0	38	7.8	55	9.3	59	7.1	24	7.9	23	7.4
New Caslon	22	.7	28	4	.8	6	1.2	3	.5	4	.5	2	.7	3	1.0
Bold	85	2.8	11	7	1.5	10	2.1	26	4.4	28	3.3	6	2.0	8	2.6
Century	129	4.3	6	19	4.0	10	2.1	61	10.3	28	3.3	9	3.0	2	.6
Bold	51	1.7	17	3	. 6	6	1.2	23	3.9	18	2.2			1	.3
Cheltenham	163	5.4	3	21	4.4	21	4.3	51	8.6	50	6.0	11	3.6	9	2.9
Bold	194	6.5	2	20	4.2	26	5.3	58	9.8	68	8.3	8	2.6	14	4.5
Cloister	68	2.3	15	12	2.5	12	2.5	6	1.0	8	1.0	16	5.2	14	4.5
Bold	82	2.7	13	13	2.8	12	2.5	11	1.8	14	1.7	13	4.3	19	6.1
Cooper	49	1.6	19	7	1.5	8	1.6	2	.3	17	2.0	8	2.6	7	2.3
Black	99	3.3	9	5	1.1	16	3.3	19	3.2	38	4.5	5	1.6	16	5.1
De Vinne	32	1.1	21	2	.4	3	.6	14	2.4	13	1.6				
French Elsevir	29	1.0	22	4	.8	4	.8	12	2.0	6	.7	2	.7	1	.3
Garamond	94	3.1	10	22	4.7	25	5.1	2	.3	3	.4	22	7.2	20	6.4
Bold	51	1.7	18	8	1.7	12	2.5	1 1	.2	2	.2	22 12	3.9	16	5.1
Gothic	27	.9	24	4	.8	12	2.3	10	2.0	10	1.2	1	.3	1	.3
Condensed	37	1.2	20	5	1.1	5	1.0	5	.8	21	2.5	i	.3		
Franklin	25	.8	26	0	.8	3	.8	3	.5	12	1.4	i	.3		.3
Goudy	100	3.3	8	23	4.9	25	5.1	10	1.7	19	2.3	12	3.9	11	3.5
Bold	111	3.7	7	13	2.8	24	0.1	19	3.2	19	2.0	13	4.2	16	5.1
Handtooled	18		29	13			4.9	19	3.2	26	3.1			7	2.3
Handtooled		.6	30	2	4	4	.8			2	.2	3	.9		
HeavyfaceJohn Hancock	5	.2	30			2	.4					1	.3	2	.6
Kannan Hancock	24	.8	27	1	.2	2	.4	5	.8	16	1.9				
Kennerley	81	2.7	14	21	4.4	22	4.5	1	.2	2	.2	20	6.6	15	4.8
Bold	28	.9	23	8	1.7	11	2.3			1	.1	4	1.3	4	1.3
Pabst	27	.9	25	3	.6	3	.6	9	1.5	12	1.4				
Scotch Roman	84	2.8	12	25	5.3	18	3.7	7	1.2	3	.4	19	6.2	12	3.8
Miscellaneous	720	24.0		123	25.9	92	18.9	108	18.3	293	35.0	52	17.0	52	16.7

of these 720 faces are assumed, to be conservative, there would be 2,160 cases in the small number of plants covered by this study. How many for the industry?

And how much typefounders' space and capital must be tied up in patterns and punches and stocks? How many of the 1,148 pages in the last edition of the American Type Founders' specimen book might have been saved by the elimination of these types which sell to less than four printers in 166?

The writer would be the last person to suggest scrapping any type face which really contributed to the enrichment of the graphic arts. It is his purpose only to outline the problem; it would be highly presumptuous to recommend its solution. But present conditions throughout the industry are hinted at in an editorial in *Printed Salesmanship* so recently as the January number, which marked the passing of four great Chicago printing houses long considered outstanding successes.

Other industries have found, in sane simplification, the first and most fundamental approach to many problems of rising costs and vanishing profits. It is scarcely necessary to add that this study makes no pretensions to conclusiveness. It is hoped by these articles merely to stimulate more extended investigation and further discussion by those more qualified to speak.



Trade Education Plus Cultural Development

By PHILIP C. YOUNG



E are giving our best thought and effort to the training of apprentices in the printing industry from a trade-educational standpoint. This in itself is well and good. But shall we end here? Can we go no farther than to teach the apprentice how to set a stick of type correctly and efficiently; to space correctly; make up, lock up, etc.?

Do we consider our duty in his training fulfilled if we merely teach him how to become mechanically—and in a measure artistically—skilful and proficient in plying his craft? Shall we have nothing to say regarding his cultural development? Shall he not be a better craftsman if we help him to an appreciation of all that is beautiful in music, art, and literature?

"That's a phase of his education," you will say, "which is entirely up to his parents or guardians. It should be no affair of ours." If it is no affair of ours we should make it our affair.

Many apprentices are no sooner released from the day's work than they dissipate most of what they learned that day by mingling with the ordinary crowd of street urchins, loitering about the street corners, and learning the fine art of bummery. I am not advocating the training of prudes and highbrows, but I do believe that the apprentice's spare time is exceedingly precious and it is up to his instructors to show him how to use it advantageously. Parents or guardians are often too busy looking after other things, and this leaves the apprentice much to himself; unless he is helped and shown how to make the best use of his free time he generally "hangs out with the gang," getting into all sorts of mischief.

We can do much toward helping him to an appreciation of music — good music — by encouraging him to attend concerts or symphonies, either actually or by radio or phonograph. All that is best in music should be pointed out to him, as well as the infinitely greater advantage and pleasure it is for him to know Schubert and Chopin rather than Berlin or Jolson; how much more interest he will take in his work when setting a program for a concert and finds the names of masters and masterpieces with which he is already familiar!

Then he can be helped in his reading. What danger is there not in literature for the young mind if the wrong books are gotten hold of? How carefully he must be guided in the selection of his reading! Here is where the opportunity presents itself for fostering a love for his work by giving him books about our industry and the men who made it; by showing him the difference between Deadshot Dick novels and Dickens or Stevenson

He should also be encouraged to frequent the art galleries of the city in which he lives. This can best be done by taking

him there yourself. But take him not only to the art galleries but also to concerts. We must let him feel, too, that we are interested in him and he will return this interest to a remarkable degree through his work.

The shop-teacher or printing instructor of the future, therefore, must not merely prove his ability as a craftsman but also his capabilities in guiding his charge or charges to true culture in conjunction with their work. The arts offer an inexhaustible source of inspiration and it can not be without advantage to show the apprentice how to tap these sources. If he is to become a master in the "art preservative" he should have more than a passing knowledge of even the existence of other arts.

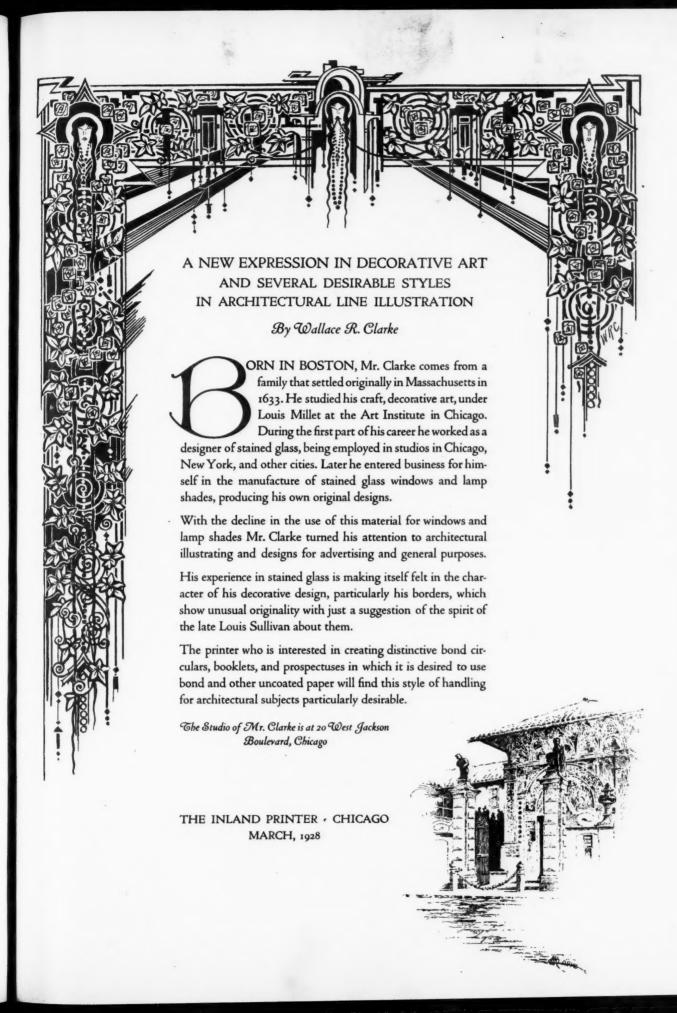
No industry or profession is truly progressing if it does not attract and number among its practitioners men of the highest character and the noblest minds. If we are to fill the printing industry with such men we must begin with the apprentice. Turning out printers by the wholesale can not be of any permanent value to the industry.

According to Ruskin "the great cry that rises from our cities, louder than its furnace blasts, is all in very deed for this — that we manufacture everything there except men; we bleach cotton, refine sugar, strengthen steel, shape pottery, but to brighten, to strengthen, to refine or to form a single living spirit never enters into our estimates of advantages." Let us, therefore, not forget that while we are training the apprentice we are dealing with human beings. Our aim should not be merely to produce highly skilled automatons but men of whom the industry may well be proud; men whose quality will be the true measure of the industry's progress.

S

This May Be Preaching, But -

If you work for a man, in heaven's name work for him. If he pays wages that supply you your bread and butter, work for him, speak well of him, think well of him, stand by him, and stand by the institution he represents. I think if I worked for a man, I would work for him. I would not work for him a part of his time, but all of his time; I would give him an undivided service or none. If put to a pinch, an ounce of loyalty is worth a pound of cleverness. If you must vilify, condemn, and eternally disparage, why, resign your position, and when you are outside, damn to your heart's content. But, I pray you, so long as you are part of an institution — not that — but when you disparage the concern of which you are a part, you disparage yourself. And don't forget, "I forgot" won't do in business. Be loyal. Don't bite the hand that feeds you.



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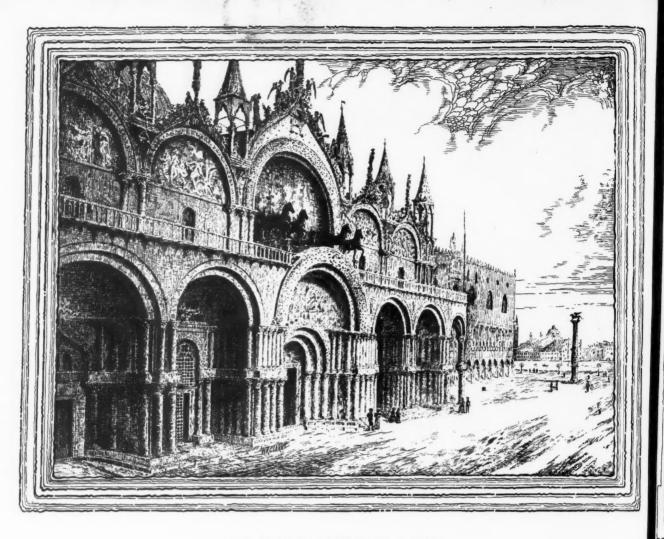
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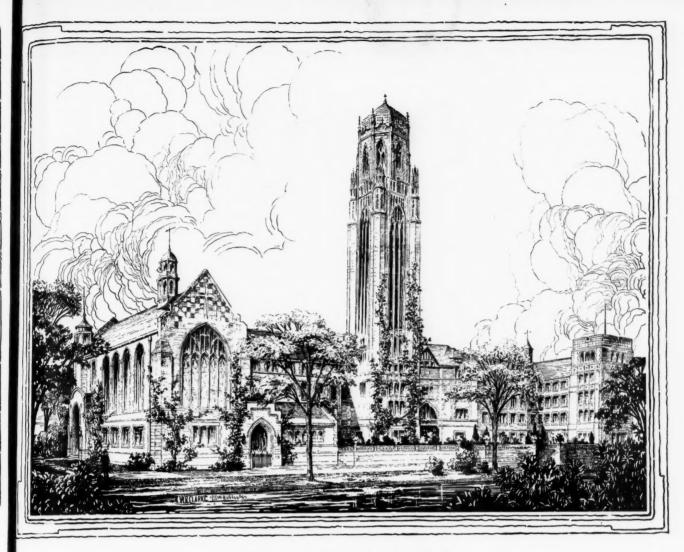
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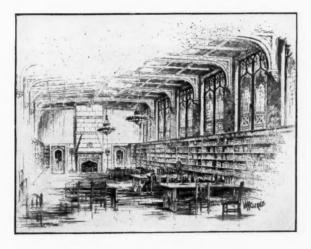
SAINT MARKS CATHEDRAL, VENICE

CONSIDERED THE BEST EXAMPLE OF BYZANTINE ARCHITECTURE EXTANT THE ORNAMENT BELOW IS ADAPTED FROM A DECORATION OF THE SAME PERIOD

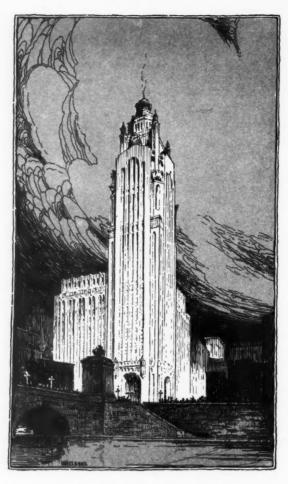




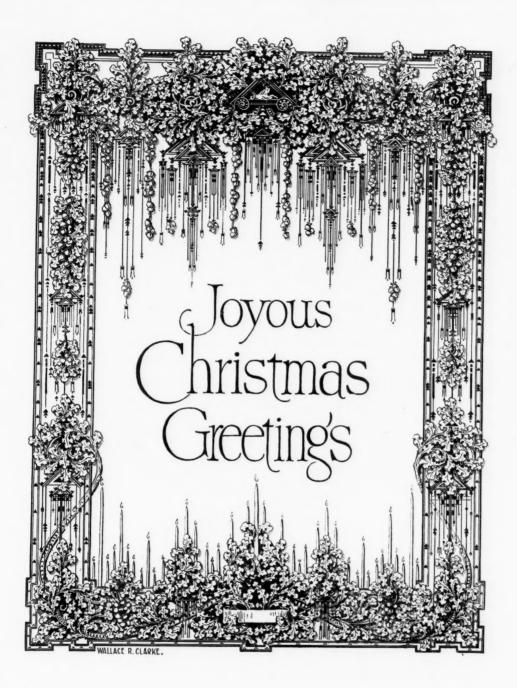
THE CHICAGO THEOLOGICAL SEMINARY

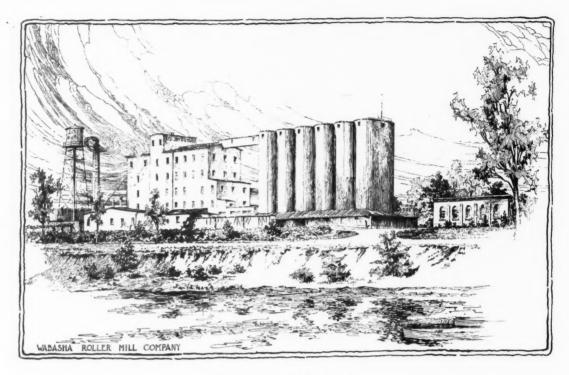


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WABASHA ROLLER MILL





CONTINENTAL AND COMMERCIAL NATIONAL BANK - CHICAGO



SUGAR MAPLES IN NORTHERN MICHIGAN



By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Balance and Unity Make Power

There is an excuse for ineffective display and layout, if not always a good reason, when the amount of copy is excessive. The need for a readable size of type—the prime consideration—is insistent. So, when the maximum size possible, which is also the minimum required for easy reading, leaves a minimum of space for display, interesting, unusual layouts and effective emphasis are, of course, often impossible. When, on the contrary, space is ample in relation to copy, there is no good excuse for lack of effectiveness. Display falling in this class often suggests that the designer was more concerned with filling the space—what he thought was the problem—than with creating a good layout and effective display. Frequently, as the example we are going to tear down and rebuild indicates, the spreading that is done in the effort to fill the space—and

justify the use of a page where a half might have sufficed—is applied in the wrong places and to the wrong things.

Those two points, in fact, represent the outstanding faults in Fig. 1, which, with nothing worse for comparison, seems just about as near an absolute failure in meeting up with the possibilities the copy and space provide as it is possible to imagine.

The first thing a good compositor does when taking up copy for an advertisement is to contemplate the amount of copy and estimate how far he can go in the amount of white space to be introduced and in the size of display features. He next determines in what position the big items — like cuts and display groups — will have to be placed to give the best effect of balance in the ensemble, considering, of course, his several spaces in order that his plan of layout will enable him to make his display features of adequate size. Then the actual work of layout or composition, whichever the case may be, is begun.

Better your Sales with this outstanding "Best Seller"!

Sterling artistic creations in Bed Room Furniture possess a distinctiveness and charm which are convincing aids in selling. Sterling suites are medium priced. They are always "Best Sellers!" Write for prices and photos.

> The complete Sterling line is being shown at the Jamestown Fall Market.

STERLING FURNITURE CO.





STERLING
BED. ROOM FURNITURE

Fre. 1

These good compositors recognize that one of the first principles of display is that the dominant display unit should be at or near the top. Their planning and thinking, outlined above, are invariably done with this in mind. With the major display unit at or near the top, they know balance will be secure; with it at or near the bottom the design is sure to be overbalanced.

They know, furthermore, that it is natural to see and contemplate the big lines before the smaller ones are considered and that when the eye is drawn down to major notes placed at the bottom and past the text and minor display of the advertisement — which may be very important — the eye may not want to go backwards, which, in this instance, is upwards. It is natural to consider the bottom of an advertisement the end, hence when it is reached, whether after progressing through

the advertisement in an orderly manner or hurdling most or all of it, the natural thing is to go on to something else.

If the group "Sterling Bedroom Furniture" were the most important display — which it is not, being uninteresting and not qualifying from the important standpoint of appeal from the readers' point of view — it should have been placed at or at least near the top.

How much more effective and interesting from the point of view of furniture dealers, to whom the message in Fig. 1 is addressed - and how much more likely to influence them to buy Sterling furniture - are the words "Better Your Sales With This Outstanding 'Best Seller '"! Yet these lines, bulging with potential influence, are insignificant in Fig. 1. It is the unpardonable error. Even with the big group at the bottom left as it is, the cut could have been mortised so as to permit setting this head in a size of type that would stand out better than it does.

The whiting out of a form is always important, even

Better Your Sales

though the designer of Fig. 1 did not consider it so. The potentialities of white space in type display may affect emphasis and appearance decidedly. White space is a fine thing, but to have a mass of white space in one or two places when the effect elsewhere is crowded is not good whiting out. We do not say white space must be "centered," so to speak, that is, distributed evenly around the ad. When skilfully done the massing of white space "out of center" is very effective, but it must be massed with a purpose - where it emphasizes some feature, for instance - but to crowd elsewhere just to get a mass of white space at one spot, even for the good purpose men-

tioned above, is not good distribution. There are two masses of white space in Fig. 1 - one almost in the center and the other at the right of the second cut. These do not set off any part of the display - being adjacent to unimportant parts or the advertisement as a whole, and make the whole display look like a jumble of illfitting parts. They create an effect of looseness, hence a lack of unity, making the advertisement look like several things patched together instead of just one thing as it should be made to appear. When well distributed, either centered fashion or when massed where it is desirable to mass it - around rather than inside white space-white space not only does not hamper unity but may even contribute toward its effect.

Setting the signature lines in condensed type, a style contrasting decidedly with the other types used, which are related and pleasing, is another inexcusable error.

The rules along the side an excuse for a border, nothing more - are not only unpleasing, but suggest, at least, that

the compositor set his measure without thinking and began to think only when the whole ad. was in type. His original intention may have been to put a border all around but, miscalculating on the space the type would take, was prohibited from completing it across top and bottom. No journeyman should make such an error in calculating an advertisement such as this. The rules do not, as he probably hoped, make the advertisement look in proportion to the page; more than anything else, they look like afterthoughts or excuses.

Let's see what could have been done with this copy, not in an exceptional, clever manner but in the straightforward, everyday sort of a way most readers must and do accomplish their work. It is almost needless to put it in words, with Fig. 2 to consider in comparison.

Fig. 2 conforms with the principle that the dominant emphasis should be at or near the top, both from the standpoint of design, as a pivot balancing it, and from the standpoint of display - that is, concerning its effect upon readers. Furthermore, if anything in the copy can influence readers, the item dominantly set forth at the top is the one that will, for it speaks from their point of view rather than from that of the advertiser.

To give the dominant note of this headline especial emphasis and to break the monotony of all lines being relatively near the same length, the first line is set full measure across the top.

Even with the increased size of the head, adequate space for the body is provided for by moving the group "The complete showing," etc., to the right of the second cut, where it is not only fitting, considering its character, but eliminates the purposeless and bad-looking spot of white at that point. It is also, of course, more effectively displayed. The other spot of white is eliminated by setting the text relating to the dresser in a wider measure. Whiting out becomes more uniform and

pleasing. And who will say the line across the bottom is not big enough? Remember, it is more or less unimportant, at least secondary.

Counting the vertical space utilized for the necessary margin inside the border added at top and bottom, completing it, the extra space required for the enlarged heading can not be said to have been gained through cutting down the depth of the panel at the bottom to the single unpaneled line of type. The line as set, with the two margins, requires almost as much space in Fig. 2 as the panel occupies in Fig. 1. It is simply a more efficient utilization of white space; and no one can say Fig. 2 is crowded.

Effective advertisements may be set without borders, especially when, as in this case, they occupy the full page and for that reason are set apart sufficiently from others. This is true, however, only on one other condition. That is when the inside is comparatively simple - when there are comparatively few parts or when the matter is of such nature that it may be arranged to give that

impression. However, when, as in this case, there are a number of parts, more or less unrelated in appearance, a border is necessary for another reason than setting the advertisement apart from neighbors and marking its limits. A border is the only hope for welding dissimilar parts in an advertisement into an ensemble having the effect of unity. No display can hold the eye, even if it does catch it, when its effect is diffused.



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THE COMPLETE

STERLING LINE IS BEING SHOWN

The No. 05 Stuffers in made of carsony, selected crotch mahogany veneers on the fronts. The top drawers and overlays are veneered with Fauxsatine veneer. It has an exceptionally fine finish and color. The drawer bottoms are of mahogany and

Sterling **Furniture Company** SALAMANCA, NEW YORK

Write for prices and photos.

always "Best Sellers."

JAMESTOWN Sterling Bedroom Furniture

Fig. 2



IMAGINE yourself as a buyer of printing. About seven out of every ten printing salesmen who call on you will tell you that they have no desire to disturb present happy relations with other printers. Would you believe them? Would they expect you to believe them? When we do not really mean what we say - let us leave it unsaid. It is more than sufficient that the lie remain in our thoughts. And when a printing salesman does not return in a few days with interesting and convincing reasons why it is to our advantage to "disturb the pleasant relations" he has something yet to learn about his job. This is a highly competitive age. Our success lies in disturbing present relations. Of course, we must make it well worth the buyer's trouble. If we don't - he won't change. - Frederick Black.

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The Kingsport Press, a Unique Book Plant

By Our Staff Correspondent



town of Kingsport, Tennessee, began the development of an idea in bookmaking that today stands out as one of the most remarkable achievements in the industry. Kingsport was then, is now, and undoubtedly will continue to be an outstanding industrial community. Its progress as a

town has been interesting. Ten years ago it was not unlike hundreds of other towns of less than two hundred people

nestling amid the rugged hills of eastern Tennessee. The building of the Carolina, Clinchfield & Ohio Railroad extension from Johnson City, Tennessee, to Elkhorn City, Kentucky, placed Kingsport on a freight line running from Elkhorn City to Spartanburg, South Carolina, and in that distance of 277 miles making direct connection with six trunk line railroads.

Cement was Kingsport's first major product. Then followed brick, tanning extracts, wood pulp, wood alcohol and derivatives, glass, and glass utensils. During the World War an immense tannery was built and with it a huge plant in which the Simmons Hardware Company, St. Louis, in-

tended to turn the leather from the tannery into harness and saddlery. Various war activities also contributed during that period to increase Kingsport's population and industrial growth.

With the signing of the armistice came the same readjustment problems that confronted industry throughout our country. Out of an adjustment of this problem was created the Kingsport Press.

Here was available pulp wood in a seemingly endless

supply and a pulp mill capable of producing a hundred tons a day. What more logical plan could be contemplated than the turning of this pulp into printing paper and the paper into finished books?

Those who are developing the rich possibilities of such communities and

cause cities to rise and flourish on the meager foundation of natural advantages are quick to act and thorough in analyzing problems to be encountered. Could publishers be interested in sending their manufacturing out of the established book production centers? Could native help be trained in efficient, eco-

nomic, and quality production; how could necessary production be assured for the training period and a nucleus of higher grade production be provided upon which to develop quality?

The creation of a publishing house, the development of a plan for producing an extensive list of classics for sale at the nominal price of ten cents a copy through the medium of a nationally known chain store organization was immediately followed by the installation of paper machines in conjunction with the pulp mill. In a few short weeks plans were consummated for taking over the large saddlery plant completed in

1918 but never used; and in the fall of 1921 machinery and equipment were installed and production began.

Raw labor in the form of young men and women, the majority of whom had never worked in any factory and whose hands were not accustomed to delicate and particular work, was drawn from the near-by valleys and mountain sides. Here a most acceptable surprise awaited the founders of a new industry for this portion of the country. These boys and girls were pure-blooded Americans, of Scotch-Irish ancestry, deservedly termed by writers of authority the "purest strain of early American pioneers" remaining in

America. Their adaptability, perception, and assimilation were amazing. Readily and rapidly mastering the intricacies of machine and hand operations, the production, at first, of books destined for ten-cent-store sale provided excellent opportunity for training and quantity production.

One example of the economic plan used in training is most interesting. These early productions were not intended to be *sewed* books, but *perfect bound*; that is,

the folded sections of each book were not to be sewn together but run through a binding machine that held each one clamped firmly, cut off the back fold neatly, then applied glue, crash, and paper to the backs to hold each leaf together, magazine fashion. By first sewing





Views of Kingsport Press, Kingsport, Tennessee
(1) An employes' entrance. (2) Administration building. (3) New million-dollar No. 1 Transcontinental Road and Mt. Chinney-Top. (4) Kingsport and the Holston River.

these book sections, experience and training were afforded newly initiated sewing machine operators on actual production and no waste occurred.

The American buying public is fickle-minded and after two years the interest in buying classics at ten cents a classic story dropped to an extent that mass production to the tune of nearly 100,000 books a day was impossible. This necessitated new systems of operation; new fields must be developed or new markets secured.

Early in 1925 it was determined to abandon the ten-cent and "perfect-bound" book field and develop a highly specialized production plant catering to the requirements of book publishers exclusively.

From the inception of the original plant, through the development period on the ten-cent book and up to this period, L. M. Adams was president, and to him is due a generous amount of credit for the establishment and development of the Kingsport Press. In May, 1925, Mr. Adams became ill and was

forced to resign as president in order to take an extensive rest.

In June, 1925, E. W. Palmer, for seventeen years associated with the J. F. Tapley Company, New York city (during the last three years as president and general manager), and for the five years preceding with the Plimpton Press, Norwood, Massachusetts, became president. Mr. Palmer, by reason of his years of practical experience in

volume quality production, brought with him to his new position definite ideas and plans for readjustment, rapid and complete training of employes on high-grade quantity production and for the development of an entirely new sales policy and organization.

J. H. Sears & Co., up to this time sales representatives for

the Press, found it necessary to devote their entire time to the demands of their rapidly growing publishing business. A new sales organization, called the Kingsport Press Sales Agency, Incorporated, then was created with James A. Blair, Junior, as

president and Arthur J. Barlow (for seventeen years a co-worker with Mr. Palmer in the Tapley firm) as vice-president and director of sales. Soon afterward a Chicago agency was instituted, with Richard S. Hursh, long associated with the Carey Printing Company, New York city, in charge.

The original set-up of the manufacturing plan included a complete book

cloth-making unit. During the past year the Holliston Mills, alert to the possibilities of bleaching and finishing book cloth in close proximity to the source of woven gray goods supply, have organized a new Tennessee corporation, bought the book cloth division established by the Press, and plan to make over ten million yards of book cloth a year in the new plant and do all the bleaching for their Norwood plant as well.

"Wherein lies the uniqueness of the Kingsport Press?" is a most logical question unless one has been privileged to visit Kingsport and this remarkable plant.

Situated in eastern Tennessee, in a valley having an altitude of 1,500 feet, on an active rail tributary of the major trunk line freight systems of the country, it is geographically in the exact center of the eastern half of the United States and as such is a preferable spot in many ways.

Labor it has in abundance, fresh from the hills, clean, intelligent, one hundred per cent American in sturdy ancestry. These workmen are free from city influences, a home-loving, earnest class, asking no favors save fair treatment, honest wages, and an opportunity to learn and advance themselves

and their families by reason of education and advantages hitherto denied by circumstances. In the trade school in the plant are seen young men and women, graduates of high schools in the main, learning the fundamentals of bookmaking, for on such a foundation is built the entire employe structure of the Press. One can not help but be impressed by the wholesome, intelligent, active appearance of all these employes. Is

that surprising in an all-American selection, unspoiled by diversified and transitory employment so common in our larger communities?

In natural and plant advantages, the uniqueness is quite evident. Down from the hills come the poplar and gumwood logs to feed the cavernous maw of the huge pulp mill; on

to the paper mill passes the pulp to emerge in various types of printing papers, which, neatly stacked on skids and after a brief journey of a few hundred feet, are hoisted bodily into the feeding mechanism of presses in great variety.

Meanwhile linotype and monotype batteries have provided the set-up from which in a complete foundry either copper or nickel-steel plates are made from which to print. We are told that practically no books are here printed from type or slugs.

A folding room that in size and equipment would challenge an entire average bindery shows a number of economies. The main bind-



Plant Views
(1) A corner in superfinish division. (2) Cylinder pressroom. (3) Inspection room, bindery. (4) Bindery — sheetroom division. (5) Bindery — folding division.

ery, divided into three huge divisions, is well-nigh bewildering in its array of what must be new and modern equipment and the seemingly endless variety of work in process. School text books were everywhere in evidence, popular novels by thousands; one recognized familiar classic and many reference sets. The edge-treating department was fascinating with colored sprinkled, marbled, stained, and gilded tops and edges in

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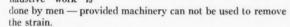
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kaleidoscopic variety. Indexing is another specialty; here were nearly thirty women and men thumb indexing a well known current dictionary with twenty-six alphabetical cuts and tabs.

Superfinishing covers, the artistic treatment of cover mate-

rials by means of air-brush guns using colors and enamels, appeared to be regular procedure, for a large wing of one of the bindery buildings was given over to this highly specialized and, until a short time ago, restricted branch of decorative cover artistry. You may say this is but a common everyday variety of bindery. There is where you are mistaken. In this plant everything that

can be done by machinery is done that way; handling is eliminated to a marked degree by cranes; the work that women can do comfortably without undue fatigue is done by them and not by men. The harder, more difficult, more exhaustive work is

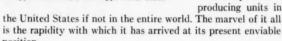


Now for more unique advantages. A box shop in which all packing cases are built; a carpenter shop that produces tables, benches, desks, and other equipment for office or plant; a machine shop that rivals many a large trade shop; a boiler room with boilers automatically stoked with coal delivered from mines only sixty miles away, three railroad sidings for receiving and shipping, a paper-seasoning warehouse and so many storehouses of finished books that the number was lost in the awe inspired by eight millions of books in stock ready for instant shipment. Four days for freight to New York or Chi-

cago; two through mails each way a day from all directions, handled by the Press motor trucks (the chauffeurs of which are bonded government postal employes), and a branch post office soon to be established in the plant about complete the picture.

Since its inception the Press has been one of the most discussed plants in this country. To those famil-

iar with its development since the complete change in manufacturing policy two years ago. its rapid rise in the appraisement of the book trade is not surprising. This organization is today one of the largest and most complete exclusively bookproducing units in



To all interested in book production, we have but one suggestion - your education is not complete until you have seen this unique plant, situated in a unique community. We are told a cordial welcome awaits all who find it convenient to visit Kingsport and its varied industries.







(1) Vocational school. (2) Composing room and linetype division. (3) Monotype caster room.

How to Prevent Plate Wear

By WALTER O. HALL

Engineer in Charge of Design, Kidder Press Company

Oftentimes the excessive wear which develops on plate equipment of rotary presses is the subject of serious thought and worry. A close study of the following conditions may present a means to eliminate this grave condition:

The major number of cases of plate wear are brought about by improper packing of the impression cylinders or are due to underlaying on the plate matter, or possibly both.

Again, in a rotary press that has seen long service, a slight amount of bearing or journal wear may develop. If this is not taken care of at once the operator is forced to overpack the cylinders to bring about a satisfactory printing impressional condition.

This automatically cuts out the true bearer to bearer contact and creates a hammering of each cycle as the plates run over the impression.

It is wise to inspect these parts at intervals, and if a wear is observed either set up on the impression cylinder eccentric bushing or bush frames to bring about a proper contact, bearer to bearer.

The underlaying of plate matter to procure the proper impression is entirely in error, as this creates a variable speed condition between the plate and the impression cylinders.

Again, this variation of surface travel creates a packing break-up, causing frequent renewal of the impression overlay sheet and poor printing.

Plates manufactured within an accuracy limit of two thousandths of an inch will assure an even and smooth running press if the use of hard packing upon the impression cylinders is uniformly placed so as to assure just enough initial squeeze and still retain the proper surface travel between both cylinders, together with a bearer to bearer contact.

If the packing on the impression cylinders is uniform on all cylinders of a two, three, or four color rotary press, a uniform tension is obtained throughout. With this uniform tension automatically taken care of, a better color registering is in order, for all cylinders will be traveling at the same speed, neither color cylinder bucking the other color cylinder; good high-class work is obtained and a feeling of good will prevails.

Printing Throughout the World

Chapter XIII. - By Roy T. PORTE



HE afternoon before arriving at Freemantle — which is the harbor for Perth and a good-sized town in its own right — one of the bell boys on the Carinthia told me he had left a radio telegram in my cabin. Thoughts of things gone wrong at home, deaths in the family, and a hundred other possible catastrophes, rushed through my

mind as I hurried along the corridors to our stateroom and rather nervously opened the wireless. But the news was good news, and the message foretold that our last port in Australia would be a pleasant recollection, for here is the radio message that I read: "Master Printers extend welcome. Letter at Freemantle. Christie, President."

Naturally we were all keyed up with pleasurable anticipation when the boat docked at Freemantle about nine o'clock Saturday morning. We waited for the delivery of mail, but there were only advertising letters of enterprising merchants of Perth who wished to sell the Americans fake boomerangs. Later a letter came from Mr. Beech asking for some information, and as I was writing it down to mail him a card was presented to me with the message that T. H. Michie was at the gangplank. I found that no one was allowed on board, nor could I get off, but shortly the ship was "cleared" and I was able to meet Mr. Michie and also William Christie and E. E. Jarvis. As Mr. Michie is the Perth representative of Cowan's, I delivered to him the note with the information I had written for Mr. Beech, and then we left the ship for a drive to Perth, visiting many interesting points along the way, while the rest of the "American tourists" went to Perth on a little steamer down the river.

Arriving at the Hotel Savoy, we found that Mr. Jarvis, who had gone ahead, had arranged for a meeting in a private room, and some twenty-five printers were there to greet us.

As in all "capital" cities in Australia, Perth has a large government printing office, probably the largest plant in the city. Some three hundred persons are employed and the very latest machinery is in use. Fred Simpson is the present government printer.

Mr. Christie told of the organization of the Metropolitan Master Printers Association and of the good work it was doing under the direction of Mr. Jarvis as secretary, with Miss Helen Nelson as assistant. But a short time ago many of the printers would not speak to one another, and some would cross the street rather than meet a fellow printer, while now, through the efforts of the organization, an entirely different feeling exists and, with very few exceptions, every printer in the district is a member of the association. How familiar it all sounded! Except for location, it might have been a group of American printers in an American city.

Mr. Christie also spoke of the work T. D. Hadley of Sydney had done for them and how his visits had been of great help. This was indeed interesting and pleasant news and it proved to me that Mr. Hadley is the right man to carry on the "costing" work he has begun, which is destined to be of great assistance to the printers of Australia.

And here, too, on the western border of Australia, I had the opportunity to speak to as attentive an audience as I have ever addressed. I told them of the early beginnings of cost systems in America, the organizations which have since sprung up not only in the cities but also among country newspaper publishers. So, after all, there is not much difference between their problems and the ones we have to solve in America. There were the same stories of pricecutters, too much equipment, and so on. Printing will be found just about alike in all parts of the world.

Then I spoke about the great business we all were in, how it was the best and greatest of all industries, and what it had done and was doing for the world — from the time of Gutenberg down to today — and how it is the one great force that the world can not do without. I then pleaded for better printing and for better sales methods that our industry may advance, advocating my belief that instead of being merely "waiters" taking orders from customers and supplying their needs as they asked for them, the printers should "sell" their products. I told them that to my mind it was not a question of overequipment, nor of too much competition, but simply that printing was undersold — that printers were not actually selling enough printing. I told of several instances in which printing had been "sold" to customers to the great benefit of both the printer and the customer.

As a matter of fact, it was just about the kind of talk thousands of printers in America have heard me make time and time again. There was nothing particularly new in my remarks, just the old story—the one that seems to need repeating time after time and in all parts of the world.

While tea and sandwiches were being served, I answered many questions and then asked a few myself, trying to get a better understanding of their problems. I also tried to tell them what America is doing along the line of better printing and of better business methods.

E. B. Bayliss closed the meeting with remarks which touched me considerably, expressing the appreciation of the audience of having a printer from the United States visit them if but for a few hours. He said he was glad to hear the "American twang" once more, as it brought pleasant recollections of a visit to America and of some of his home folks who still lived there. All in all, it seemed like meeting old friends again, and he expressed the belief that all printers present felt as though they had been acquainted with each other and with me for years — while it was but a few minutes ago that we had first met. To me they were as old friends, just like those I knew across the oceans thousands of miles away. We were all brothers together, linked in that glorious trade called printing.

Many things have already transpired that have more than repaid me for the time and money spent on this trip—and yet I must say that this little short meeting with Australian printers on the western border of the continent alone repaid me for all the trip has cost. It has convinced me that printing is the same in every place in the world, and now I know for sure that the industry can be brought to its rightful station only through the realization in the minds and hearts of printers of all countries that they are engaged in the greatest industry in the world. When this fact shall have been accepted by the majority, giant strides will be made toward the end we are striving to reach.

Back on the boat with night near we gazed at the Southern Cross of stars, the emblem of the flag of Australia. In a few days we shall see it no more; in its place will come other stars of the north.

In reviewing all I have written about Hobart, Sydney, Melbourne, Freemantle, and Perth, and even Australia in general, I must add some comments on four things that were of intense interest to me.

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PERTH, AUSTRALIA, AND ITS ENVIRONS

At the top: Scene from King's Park, Perth as seen from the boat, the Nedlands from Dalkeith; center: Perth from Mount Eliza, Swan River, William Christie, president, and Ernest E. Jarvis, secretary, of the master printers' federation; railway station, Green's gardens; bottom: house of parliament, St. George's Terrace, Mill Point.

The first of these is the question of labor and the making of "Awards." Several times I have mentioned this, but now I think it necessary to give a sort of summing up of the general situation.

There are six states in Australia, each with its parliament, and in addition to these the Federation or "Commonwealth' has its parliament as well. In each of the six states "Awards" may be made in labor cases concerned with wages and working conditions, and the Federation can also make "Awards" as well. It seems that in the event of conflict in "Awards" it is up to the organization to work under whichever "Award" suits it best. Three of the states - Tasmania, South Australia, and Victoria - are working under the "Federal Award." Western Australia is working under its own special "Award," while in Queensland they have a special "Award" and " Joint Control," of which mention will be made later. In New South Wales they have elected to split the "Awards"-the compositors and female help working under the "Federal Award," while the rest of the printing employes work under the "State Award." However, in this case the matter of a new "State Award" is now up for consideration and a decision may be handed down before this article is printed, which may result in the whole industry in New South Wales working under the "Federal Award."

Each time an "Award" is brought up, employers and employes must present their sides of the case, hiring lawyers and going to considerable expense. After a little figuring I found that it costs from three to four dollars for each individual to

pay the expenses of both sides for each "Award." This amount is conservative, and some told me that it would easily amount to a pound sterling for each employe, or about five dollars. Nor does this cover the time lost by employers and employes while giving testimony, but represents "expenses" alone on both sides.

As near as I can gather, the intent of the whole matter is to abolish strikes, secure and maintain contentment among employes, to guarantee a "living wage," and to have all employes treated alike. A "basic" living wage is made which is paid to all kinds of labor, but as there are "skilled" trades at which an apprenticeship is spent, an additional sum shall be paid. Every class of work is mentioned, and the additional rate to be paid is handed down by the courts, usually by a judge unfamiliar with the industry, and it is simply his "guess" of what the extra pay should be!

And that is not all. Every half year there is an adjustment in the "basic wage" according to either the rise or fall in the cost of living. A table is given with index numbers, and when the government reports a certain index number as the average cost of living, the bookkeeper looks up his table and either adds or deducts the amounts according to the table. Here is the exact language of the "Award":

At the end of each . . . half year during the period of this "Award," the difference between the original index number and the index number for such subsequent half year shall be calculated and the rates for the ensuing half year shall be increased or decreased in the manner prescribed in the said table.

The amount increases one shilling (about twenty-five cents) for each twenty points. Provision is also made for rates for female workers and for piece workers.

Many employers find the "Awards" so unsatisfactory that they ignore the whole thing and pay their employes an agreed wage, but take care never to have it less than the "Award" proposition, for that would mean much trouble for them.

The result of the whole "Award" proposition is that all the workers are forced into a "union" whether they wish it or not, and likewise the employers are forced into an organization, and as a consequence there are two forces opposed to each other and a sort of open warfare condition exists all around, which usually leads to bitterness and much misunderstanding between the parties.

In theory, the whole thing is a method designed to do away with strikes, make more contented employes, and to effect a great help to industry as a whole. In practice, it has become an "old man of the sea," fastened on the backs of both labor and owners, making for a condition that brooks no good for Australia or for its development - as many "unionists" and employers told me. To one used to conditions in America, where the right to individual contract is a sacred gift of liberty, and where workmen may sell their services and employment either as individuals or collectively, without governmental interference, the whole thing seems a weird and unbelievable condition. Freedom of action is a treasured birthright to every American - workman or employer - and to think that any judge or politician or legislature could or would interfere is almost revolutionary and impossible to conceive. To my mind "compulsory arbitration" fails in every particular, and I do not wonder that the unions in America are not enthusiastic over it. As a matter of fact, I understand there are strikes of workmen in Australia who refuse to accept the "Awards" and then deal with employers in their own manner; at least so I was told. It seems that no law can be made compelling a man to work for a wage unsatisfactory to him. Necessity may do it, but law will fail. Again, the old economic law of supply and demand is hard to legislate against, and it seems that every attempt to do so has met only with failure.

Not only are workmen in unions, but clerks, bookkeepers, stenographers, waiters, and every person who works for a "wage."

The second matter of interest is the various "government printing" plants in each of the states and also in the Federation itself.

It must be remembered that all the railroads, tramways, telegraph, and postal facilities are owned by the government and all the printing for these is done in the government printing offices, as well as the making of stamps, paper money, etc. All the school books for the lower grades, at least, school papers, reports, and a raft of such printing are also done in the government printing offices. In most cases these plants are the best in the city or state. They are operated by experienced men, who are fine business men as well. I do not find fault with them, nor, indeed, with the situation in general. It is only that its like is not found in America, where railroad printing and the printing of school books is done by private concerns with but yery few exceptions.

A third item is the matter of credits given to printers, and also the lax credit methods the latter adopt toward their customers. In answer to my questions, the printers stated that printing presses could be bought on as little as ten per cent down and the balance on five or six years time — or probably longer. The "dollar down and dollar when possible" method seems to be in full force in Australia.

Paper bills run along ninety days or more without the wholesaler feeling that it is time to ask for payment. In fact, to stress payment after six months is considered an unheard of thing and a course that is likely to mean the loss of that busi-

ness. I am writing this as told to me by supplymen and printers in answer to my questions. If not correct, then I have been misinformed, but from general observation I believe the extension of credits as outlined to be true.

Likewise the printers trust right and left, hoping to get their pay some day and that there will be money in their bank to pay the wages and rent, for just as in America these must be paid on the dot.

The last item and another economic waste is in the use of much old machinery. Many out-of-date machines which have outlived their usefulness are still in commission because of being able to hold up and still function in an antiquated way.

In Australia there are hundreds of the old-time, slow stop-cylinder presses, and the only reason given as to why they are retained is that their "runs are so short." On inquiry I found that their runs were about the average of those in America. In one bindery I saw an expensive American-made paper cutter and near by some old-time models. The old slow machines grind away — and grinding is quite the proper way to put it. To one who is used to thinking that a machine is old and out of date when it has been in use ten years — or even for a shorter period — presses forty or more years old seem an oddity.

But the Australian method may be the right one, even if it is hard for an American to comprehend. Frankly, I don't understand it at all. If these plants were "country print shops" it might be justifiable, in my opinion, but they are all "city shops" and do a good business.

These four things, to my mind, are the outstanding differences between printing conditions in Australia and America, and as these articles are written mostly for my American readers I can only point to them as being matters of trade interest and news.

As referred to before, Queensland has a peculiar situation in regard to "joint control" and agreement between the labor unions and the employers' association. As I did not visit any city in Queensland, nor talk to a single printer from that state, I can only give the matter as told to and understood by me.

By mutual agreement, the unions will not allow any of their members to work in any shops that do not belong to the employers' association and who will not live up to its rules. The association, of course, on the other hand, agrees to employ none but members of the labor unions.

It is easy to understand that if an employer does not charge the correct prices and stand by his agreements he can be thrown out of the association, and as there are no employes who do not belong to the unions, he has to do his own work or close up shop. It was reported to me that there is a case or two of this kind in Queensland at present. The other states are watching this proposition very carefully, and no doubt one or more of these will try it out if it seems to work at all successfully.

STO

The Printer Must "Follow Through" By FREDERICK BLACK

Whether or not he is a golfer, a printer must "follow through." By making it a practice to "follow through" on every job he starts the printer not only builds good will and makes friends with his customers but he makes it all the more difficult for his competitors to take the account away from him. For example, if it is an announcement and you know the customer is in a hurry to get it out, you know he will save time by addressing the envelopes while the job is being printed. If so, bring him the envelopes and let him know you know how to help him coördinate his efforts. In other words, it pays to think about each job for a few minutes just to become familiar with all its possible ramifications — which often suggest another printing job.

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By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Typographic Service Company, Los Angeles.—Your Christmas greeting, calendars, and large nanger are excellent, the last named, the text for which is Foss' "The House by the Side of the Road," being very handsome.

Frank Wiggins Trade School, Los Angeles.—Your holiday greeting is pleasing and appropriate. It is appreciated the more since it is signed personally by members of the class, even though we may be only one of many so honored.

McAuley Printing Company, St. Louis.—The folder advertising Christmas greetings is well arranged but would be more consistent in design if the title on the front, "A Line of —" were in Cooper Black, thereby matching the display of the spread. If there is to be any difference, the outside of anything — covers of booklets or titles of folders—should be stronger in tone value than the inside. The blotter in brown and green on pink stock is satisfactory.

inside. The blotter in brown and green on pink stock is satisfactory.

HARRY E. MILLIKEN, Worcester, Massachusetts.

The typography of the greeting cards executed by students of the Worcester Boys' Trade School is commendable. As a rule, however, the reds used are too dark; the greens are as frequently too light, and both colors are often too dull. Instead of being bright and cheerful, many of the are often too dull. Instead of being bright and cheerful, many of the cards are drab looking. Not that yellow is a better color, but be-cause the yellow used is bright, the cards printed in that color and green on green stock are the more pleasi-ing. The yellow on Charles Whalen's card is more pleasing too than the on green stock are the more pleasing. The yellow on Charles Whalen's card is more pleasing, too, than the process color of Douglas Roberts'. Lyman S. Gray's card is excellent, the best among those on which red is used, the red being lighter and brighter than that used on most of the others. The stock of blue-gray hue is not so pleasing or appropriate as white or green. As a rule, too, those on which the colors were painted in by hand are more pleasing than those printed.

A. AUTH, Pittsburgh.— Stationery forms for J. B. Rodgers, especially the letterhead, are striking, unusual, and excellent in every way. While the offset book, "Beautiful Protection for the Home," is very good and the text pages are unusually.

Protection for the Home," is very good and the text pages are unusually effective, the cover design is scarcely in keeping; the border is too prominent, the black geometric spots, especially, being too conspicuous. Though acceptable, the lettering is not so pleasing or effective as a more conservative style would be. Despite that, the item compares favorably with the general run of like work.

The SMITH PRINTING HOUSE, Wineland, New Jersey,—Motto cards

THE SMITH PRINTING HOUSE, Vineland, New Jersey.—Motto cards featured by "bled" borders and executed in bold-face types, usually the handsome Cloister, are of effective design. You get good results by simple means. The cover of Smith-Helm, your house-organ, would be better if the title had been printed only in black; the printing of the only in black; the printing of the line in orange, first, with the black

impression over it, giving the effect of black letters with orange shading, does not add to the appearance of the page; in fact, rather cheapens it. The line, "The First Voyage," printed in orange, is too weak in tone to balance the other printing. While weak in tone to balance the other printing. While the handling of the text pages is excellent, the red used as the second color for the advertisements on the inside of the cover is much too deep. Between the advertisements in question and the first inside text page you have a good comparison to show that a red inclining toward orange is more pleasing than one that leans toward purple. The ad. on the inside front is crowded between lines, those of the heading being particularly close. The ad. on the back cover is weak, first, because it is crowded, then because all lines of the heading are narrower measure than the text, but particularly because the lines of the head are jumbled and confused, due to the use of the ornaments. The cover of the booklet, "Test and Control Glassware," is effective. While the inside pages are well arranged and displayed their effect is not altogether pleasing, and they do not measure not altogether pleasing, and they do not measure

up to the standard of the cover, because the display type is not a pleasing or effective one. We do not refer to the Bookman, in which the smaller heads are set, which is a good legible face. It is satisfactory as display with Cheltenham Wide where only a stronger contrast accent is required or desired. The other display face, the name of which we do not recall, is unsatisfactory in many ways and ought to be discarded.

Vermont Printing Company, Brattleboro.—Your hard-bound book, "Mail Order Printing," is unsusual in treatment, also exceptionally well executed in all respects, especially presswork. Designed to give people who have never been through your plant an opportunity to see how an ordinary job

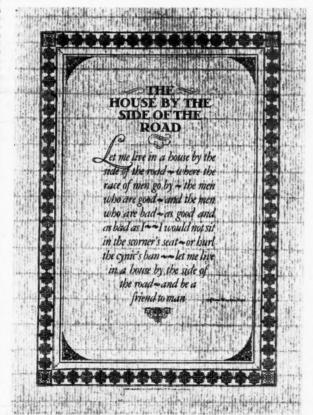
give people who have never been through your plant an opportunity to see how an ordinary job is produced, and how it can be handled by mail just as well as by personal contact, it does its job well. The front cover shows a postman bringing the orders, and the work is carried through the book in the order in which it goes through the plant, showing the different operations. The picture on the back cover shows the completed job being shipped.

F. Bardon, Cincinnati.—We are inclined to agree with the customer on the change from old style italic

on the change from old style italic to Cloister Bold on the Rookwood advertisement. The light italic does not match the illustrations of dark not match the illustrations of dark tone or the headline; furthermore, there is no consideration of appro-priateness to compensate for and justify the italic, which, besides, is not as legible as roman lower-case, even a bold one. We would prefer to see the sub-head in upper and lower case instead of wholly in cap-itals; italic capitals are even harder to read than roman capitals. Beitals; italic capitals are even harder to read than roman capitals. Be-sides, they are nearly always un-sightly. The two lines of this sub-head are not arranged according to sense; the word "world's" should be on the second line with related words. Spacing between words is too wide in both convolves.

wide in both examples.

Kurtz Brothers, Clearfield, Penn-ACRY BROTHERS, Clearned, Fenn-sylvania.— Although not outstand-ing, the blotters submitted by you are quite satisfactory. The three rules extending from the border at the top on the one headed, "Were You Ever in the Lemonade Busi-reas"." detret, rather, then said to ness?" detract rather than add to the effect. If they were omitted the type at the right could be set in a wider measure and a couple of lines saved; that would permit add-ing leads between paragraphs to overcome the unpleasing effect of solidity. If the signature were re-arranged and placed under the group arranged and placed under the group on the left-hand side the text could be opened up still more, in which event a single vertical rule dividing the form would be permissible. The blotter titled, "It Pays to Adver-tise Regularly," is good, but "A Favorable Impression" is not at all well whited out. If the heading were placed higher and the text group set in a narrower measure, the name in a narrower measure, the name and address pulled together and under the body — with the lines now between the two sections of the address under the cut — more



Handsome wall card, more than worth a frame, by the Typographic Service Company, Los Angeles. The original is printed in brown, gold, and vermilion on light brown stock having pronounced laid markings.



A contrasty type effect and wide margins distinguish this announcement of the Machine Composition Company, Boston, and give it character. The underscoring is needlessly pronounced.

Cypography

COOD TYPOGRAPHY IN ADVERTISANCE IS AN IMPORTACT PACTOR IN THE PRESENTATION

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VARIOUS ADVERTISES.

An advisory typographic service

conducted by WALTER B. GRESS, Instructor in Cypography at the Carnegic Institute of Cechnology, is now

available to advertising agencies and

printers in Pithburgh who wish to pro
duce printing of the better kind.

He solicits commissions for the planning and preparation of typographic

layouts for direct mail, newspaper and

magazine advertising.

Walter B. Gress, instructor in typography at Carnegie Tech., Pittsburgh, and one of the country's leading typographers, uses the Bernhard Cursive with telling effect in this announcement.

white space would be evident horizontally and less, of course, vertically. The effect from side to side is close and crowded, whereas that from top to bottom — in comparison, at least — is too open. Stationery forms are much too ornamental. Underscoring the lines of the central main group of the invoice detracts considerably from its appearance. The Banta

four-page illustrated letterhead is very good.

MACHINE COMPOSITION COMPANY, Boston. MACHINE COMPOSITION COMPANY, Boston.—The folder, "Modern European Printing," and the Christmas issue of The New England Compositor, both of which are featured by the popular

both of which are featured by the popular Bernhard Cursive, are excellent in workmanship; also quite characterful and attractive. **Illinois State Register**, Springfield.—In your type specimen book you feature one of the least pleasing faces that you have, namely Parsons, which, combined with Engravers Roman, an imitation copperplate letter, on the cover, creates a bad effect. There could hardly be a more unsatisfactory combination. In consideration of the shape of the drawn design, featuring the word "service" in the form of a sign, the two type groups are ineffective, scattered apart as they are. There is no unity about the design. "Specimen Book" and the name should be combined in one group and placed the design. "Specimen Book" and the name should be combined in one group and placed about half way between the two groups, as now placed vertically, and about an inch from the right-hand edge of the page. The page as a whole would then be more effecfrom the right-hand edge of the page. The page as a whole would then be more effective as display, also more pleasing because better balanced. The Parsons should never be used wholly in capitals. In the bold Caslon and Cooper Black you have two very good styles and the Cheltenham Bold is acceptable, but you have some that are no longer found in polite typographical circles, notably the Cosmopolitan, which the writer used thirty years ago, and the Parallel Shaded. The St. John, similar to the old Bradley face, is another that has been in exile for many years. Most of the pages, even as arranged, would be considered good if they were set in some of the better present-day faces instead of what they are. In short, the book evidences ability, but not facilities.

BEN B. LIPSKY, New York city.— All the specimens you submit are good; some are excellent. Among the latter are the dinner menus for Fullerton and Statler, also the program for the Christmas party of the

Statler organization. If there were a printed panel around the tipped-on portrait on the inside front cover of the item first named the page would more nearly balance the facing page as to size and would look less like an afterthought. As a rule, you space too widely between words, although not to the extent that it is seriously objectionable.

**Expressional Language Portrained Minnesota **

**Expressional Language Portraine

Kenneth L. Boggs, Northfield, Minnesota.— Specimens submitted by you are very good, the business card of the Carleton Press being espe-

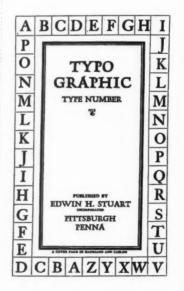
A. BRAVERMAN, Cincinnati.-L. A. Bravernan, Cincinnation Folders and booklets for prominent papermakers touch high-water mark in design and typographical excellence. Such striking and forceful effects, combined with good taste, are altogether unusual.

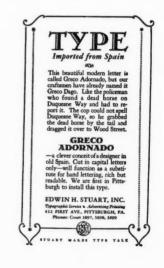
FRANK BUTTACAVOLI, Brooklyn. Frank Buttacavoli, Brooklyn.—While your Christmas greeting is interesting, the sentiment of which is set up in the shape of a tree, with type decorators in red here and there to indicate Christmas tree ornaments, it is not attractive typographically. The type faces, as you suggest, are not choice ones and that weakens the effect. In addition, the form is too crowded at the hot-

suggest, are not choice ones and that weakens the effect. In addition, the form is too crowded at the bottom. There should be at least six points of space above the line "Designed by Frank." It is regrettable also that two faces so unrelated in shape and design should be set so close together as they are here.

CHARLES W. HEK, Rustburg, Virginia.—Your work indicates unusual talent in layout and display, and as the type faces are in almost all instances very good, it rates high. "The Old Sock" and "The Natural Way" are excellent blotters; they are laid out in a simple direct style and are readable. If the signature lines were not set in the condensed bold-face type, the blotter or Rucker-Evans would rate in the same class. In the heading on the Bell blotter, set in Cooper Black, the Cloister initial is not harmonious with the type. The ornaments at the end of the first line, the word "Make," are unpleasing. In short, the item would be improved a great deal if the head were set in thout the initial and without effort to Fleeter group is crowded in relation.

type alone, without the initial and without effort to square it up. The text group is crowded in relation square it up. The text group is crowded in relation to the openness of the display below. If these display parts were spaced closer and the text group placed lower down and opened up a little, further improvement would be effected. Underscoring the lines "Health," "Vigor," and "Pep" on the Y. M. C. A. folder weakens the display effectiveness of the head by adding an effect of confusion. There is no need of underscoring the most promise the state of the property of the state of the nent lines in any design. Their size is enough; use





In his own publicity, Edwin H. Stuart, advertising typographer, Pittsburgh, has done many fine and extret interesting things, but none more outstanding than the "Type Number" of his house-organ, the front and in front cover of which are shown. A review of old-time ornamental faces, very interesting and instructive, is featured in the text. Read the ad. on the right; it's good.

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that makeshift for emphasis, if at all, to bring out lines or words that must neces-sarily be in small type and, perhaps, in a poor position. The Bell blotter for Royal typewriters, at either side of the illustration of which the text is printed over a tint block, is very effective.

S. W. HAYTER, London.—Thanks for the unique and attractive calendar. The

S. W. HAYTER, London.—Thanks for the unique and attractive calendar. The jacket container is not only excellent typographically, but full of originality—very clever. One of the monthly cards is reproduced.

HOPKINS PRESS, LIMITED, St. John, New Brunswick.—The first impression of your Tuesday Morning Blotter, Vol. 4, No. 1, is interesting, but the irregular arrangement and color spotting concluse the reader. The effect is worse because the text is set in italics, which is relatively harder to read than roman lower-case. The Vanity initials are accessory to a lot of inferior printing nowadays; in fact, the desire to use them in this case necessitated the manner of arrangement. The fact that nearly all of them are unpleasing because ill-shaped makes one wonder why their use is allowed to handicap the important features.

CHARLES B. NERERN, Roanoke, Virticials.

CHARLES B. NERREN, Roanoke, Virginia.— Except for the Walters letter-head, the specimens you submit are ex-James - Except for the Waters letterhead, the specimens you submit are excellent. The red is rather too strong on the Felts leaflet, which, however, is effectively arranged in an informal layout. The main trouble with the letterhead is lack of balance; another fault is that the green is quite too weak in tone, especially for the line of type under the name, which looks quite washed out. We suggest placing the words "printing," etc., now just above the band, on the right-hand side — one above the other, with the band, of course, raised closer to the main group of two lines. Informal arrangements are more effective than formal ones when they are orderly and balanced; but your design is neither.

R. W. MULLINS, Robinson, Illinois.—The Argus letterhead is well arranged, as is also the package



m the SPANISH STYLE

Impressive folder title page by William E. Hegle, of the John P. Smith Company, Rochester, New York. The original is printed in black and deep red on dull-coated India tint stock. A simple design with a strong spot, in color, perhaps, as here, can always be depended upon to stop the eye.

label, although the light rule on the inner panel of the latter is "bowed" because of improper justi-fication. The effect would be improved if there were a light rule just inside the outer gray tone border to add finish, also if the groups in the upper corners were in light panels instead of just in an open space left in the background of border units.



Frank Kofron, designer for the Brown-Blodgett Company, St. Paul, Minnesota, strikes a new note in his Christmas folder, the front of which is reproduced. The same design was used on the back, the figures being changed to "1928" and the line to "Happy New Year." Original in black and vermilion.

THEO. E. ZEIDLER, Detroit.—We agree with you that the headings are somewhat too light on the otherwise excellent folder for the Carter Company. Your own and the Wiederhold noteheads are excellent, the lettering being refined and the layouts interesting and attractive. Stationery like this will always win its way.

RANNES PRESS New York city —The

BARNES PRESS, New York city.—The letterhead for the U. S. School of Music is handsome. We regret the colors, which are pleasing and contribute to the charm of the design, are not such that a satisfactory reproduction can be obtained. If they were, we would surely reproduce the design. ELWIN MUSSELL, Santa Maria, Cali-

ELWIN MUSSELL, Santa Maria, California.—Your greeting for 1928 is interesting, largely because of the quaint linoleum block illustration of an old hand press which features it. The cut and the lines of type are scattered too much, however. If pulled together somewhat and set in a type face of more body, with perhaps a different layout so "Cheer Up?" might be set much larger to balance the cut, a big improvement would result.

A. P. CARRICO & SONS, Mobile.—It

would result.

A. P. CARRICO & SONS, Mobile.— It seems you should be able to decide for yourselves whether the presswork and colors on the cover for the Lyric theater program are good or bad. In cases like this, that is, when there should be no question — and especially when the request does not come from the printer himself — we must excuse ourselves from giving an opinion. This department is designed to be of assistance to the printer in improving his work, not the printer in improving his work, not to be arbiter in disputes between printer

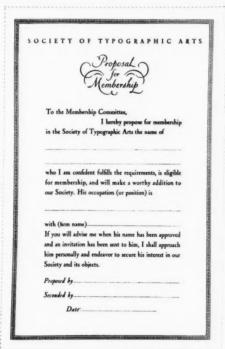
to be arbiter in disputes between printer and customer.

FREEPORT PRINTING Co., Freeport, Illinois.— Except for the fact that the red is too deep, the blotter, "Printing That Sells," is excellent. Print it again using a red that inclines toward orange, say vermilion, and note the difference. The folder, "From the Office of the President," would be better if the title on the front were in one instead of two croups, the one somewhat lower than the groups, the one somewhat lower than the upper one as printed. There is so much underscoring in the heading on the inside spread that it confuses and the effect of emphasis is weakened because the





Submitting to Inferior Knowledge



One of the most novel calendars received during this season comes from S. W. Hayter, typographer, London, England. Each month's calendar is in the form of a 3½ by 6½ inch card, similar to the one reproduced, and all were contained in a folder with pockets on the inside to hold the cards. The front of the folder was printed in legal form as a "sentence to twelve months at hard labor" with the name of the recipient filled in. The "crimes" were such as "abusing the weather" and "submitting to inferior knowledge." Various combinations of colors in inks and stocks were used on the different cards. At the right a dignified form designed by Paul Ressinger, Chicago, is shown.

WARREN COLEMAN, Oskaloosa, Iowa.—"Turn Over" is cheapened a great deal because there is Over" is cheapened a great deal because there is border only for the space of about an inch each way at each corner. The fact that these corner pieces are of wavy rule makes the effect worse. An-other bad fault is that the type page, discounting

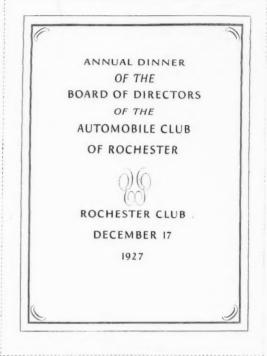
tive if only printed, but in metal, against the deep gray laid stock, it is remarkably so. Our reproduc-tion suggests how really fine the effect is, yet the cover and title page, also reproduced, are no more than representative of the excellence of the whole book and all of your work

both in number and kind, and so used that we

both in number and kind, and so used that we can not show them to advantage.

THE NEW JERSEY STATE HOME PRINT SHOP, Jamesburg.—Your 1928 calendar is featured by a striking linoleum block illustration in colors, but the whole calendar loses effect because the monthly





One of the handsomest and most unusual brochures received in months is the one shown above, submitted by William E. Hegle, of the John P. Smith Company, Rochester, New York. The cover design is the oval metal plate carried on the cars of members, which, in black and yellow (for "Rochester") and the natural color of the metal polished (other lettering), is quite effective. Applied, as indicated, to the mouse-colored cover stock, it is very effective.

The hand-letter title page, at the right, is the last word in beauty and dignity.

these corners — which hardly count — doesn't conform to the shape of the page; the lines are too short and the margins at the sides are wholly inconsistent with those at the top and bottom, which are relatively too narrow. If brown were essential to the printing of this form a deeper tone should have been year to be described explaint. have been used to give the desirable contrast against

have been used to give the desirable contrast against the stock. Considering the size of the page and the amount of text matter, there should have been a page border, preferably of plain rule.

FRED I. DRAGER, San Francisco.—The business card for the Graphic Studios, reproduced herewith, is excellent. The set-up and the use of ornament are quite suitable for the Nicholas Cochin type face. The gray ink in which you printed your notehead is too weak in hue, also too thin, and does not cover well.

W. E. HEGLE, John P. Smith Company, Roches-

W. E. Hegle, John P. Smith Company, Rochester, New York.—In all the years we have conducted this review, we don't recall having received

ducted this review, we don't recall having received five items at one time and from one person, or firm, of such outstanding excellence as those mounted in your latest portfolio. The brochure, "Italian Old Style," of which three pages are reproduced, is characterful, colorful, and wholly charming; in fact, we think, the richest piece of publicity on a type face ever produced—at least by a printer. It would prove mighty effective advertising issued by and over the name of the monotype company, and we know it will develop, or has developed, a lot of business for your house. Different but no less ness for your house. Different but no less excellent is the brochure for the local auto-mobile club, the cover design on which is the metal embossed member plate securely mounted on the stock. The design, the let-tering of which, "Automobile Club, A. A. A. 1928," is embossed and appears in the polished metal against a black ground with the word "Rochester" deep-stamped in bril-liant yellow across the face, would be effecJ. W. Kugel, Tacoma.—The illustration of a typical Spanish maiden on your calendar, printed in colors from linoleum blocks, is excellent in every respect, especially the cutting of the blocks. The calendar as a whole falls flat, however, because the calendar leaves are so large and the type in which they are set is unpleasing. If a small pad with figures in a good roman type, not necessarily lightface, the calendar would be something really outstanding. Cloister or Goudy Bold would be excellent to tone in with the illustration. As it is, the effectiveness of the illustration doesn't score.

The Marshall-Jackson Company, Chicago.—The series of direct advertising pieces in the campaign for the C, F. Pease Company is especially consistent from a design standpoint and notable on other accounts, too. The design and layout are effec-

consistent from a design standpoint and notable on other accounts, too. The design and layout are effec-tive and full of character; fine lettering in con-nection with simple and effective illustration and decorative drawings develop in each piece direct, forceful effect. Unfortunately the colors are such,

leaves are altogether too large. If the calendar pads were one-fourth the present size and the mount correspondingly smaller, so the illustration would be the feature, the calendar would be excellent. The hanger, "How Lindy Did It," likewise featured by a linoleum block illustration, a portrait of Lindy, is excellent.

trait of Lindy, is excellent.

W. Vroom, New Brunswick, New Jersey.—The Christmas issue of Progress is quite attractive, although subject to some improvement as to minor details. The cover design would be more interesting and better balanced, perhaps, if there were only one candle at the bottom—at the outside, too, balancing the large initial on the inside. In view of making the design thus lighter at the bottom the main group ought to be lowered somewhat. Though the lines of smaller type are spaced rather Inough the lines of smaller type are spaced rather too closely, the title page is very good, as are also the regulation text pages, although we do not care for the initials. Their shape is rather too narrow in relation to that of the page. The type of the text is excellent; pages throughout are beautiful to the page.

text is excellent; pages throughout are beautifully printed and appear very attractive. RALPH P. BALLING, Buffalo.—The blotter for the Thornton & Chester Milling Company is effective and unusual in layout. The fine cross rules at top and bottom of the panel, however, are rather superfluous; if they were removed the type matter between could be opened up, which would be an advantage. The group seems crowded. The main type mass could be raised about four points and that amount of space inserted just above the signature; this could be taken from the bottom margin, which is quite ample. The weakness of the lighter blue on the proof envelope of blue stock is detrimental to the appearance of the design, which is rather loose jointed. The title of the folder giving the names of the officers and directors of the Manufacturers and Traders Bank is beautifully done and



Card by Fred L. Drager, San Francisco. Original in light and dark blue and red-orange on white paper.

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A NEW TYPE FACE



TALIAN OLD STYLE WAS CO Mr. Frederic W. Goudy, one of America's fore most creators of beautiful types, who designed such popular faces as "Kennerley," "De Vinne, Roman," "Pabst," "Powell," "Forum," "Goudy Old Style,""Garamont," and others. Mr. Goudy found his inspiration in the Italian type of the fifteenth century, which in turn was based on the handsome simplicity of Latin lettering dur-ing the richest days of the Roman empire. As you turn these pages, may you feel the tasteful luxury and unobtrusive beauty which the typographer and printer always feel in working with this m charming

ITALIAN OLD STYLE

type



What we consider the most attractive and impressive brochure promoting a type face is one by William E. Hegle, of the John P. Smith Company, Rochester, New York, the cover and two pages of which are reproduced. Hand-made papers are used throughout, with bright but soft colors in profusion.

What we consider the most attractive and impressive York, the cover and two pages of which the colors are exceptionally pleasing. The spread is just an ordinary piece of composition, which doesn't fill the space — or rather conform to it — in a pleasing way. Some arrangement that would leave a relatively wider group of type would result in much improvement; so would the changing of the composition as a whole from italic to roman. The name lines in capitals of italic are unpleasing; letter-spacing of the second line to even it up with the first one is another fault. The contour of the group would be more pleasing if the two lines were natural length, the second the shorter. Word spacing is away too wide throughout.

E. J. WHITMER, Cedar Rapids, Iowa.—We are especially disappointed when we receive a package of specimens like yours, on which display and arrangement are as good as any one could ask, and, yet, they fall short of what they should be. The facilities for good typography, that is the type itself, are the cheapest of the essentials; the ability is more difficult to achieve and costs more. What a difference there would be in some of your specimens if they were set in better types, although not all of them are subject to serious fault-finding in that regard! Some of your faces are at least passable, and you have others that are excellent, but, unfortunately, they are used on just one or two specimens. Among these is Goudy Bold, which, with the old style, is suitable for the general character of work you do. Several otherwise good items are spoiled because they are set in Parsons, a type face which, of course, has its place, but is unsuitable here. The effect is especially bad when, as on the cover, "Horas Non Numero," the title is set wholly in caps. Parsons capitals, like Old English capitals, are decorative and informal, hence should be used only to begin words. As a heading, over the Parsons capitals, like Old English capitals, are decorative and informal, hence should be used only to begin words. As a heading, over the decided modern style used for the body, the effect is quite incongruous. The style is also unpleasing on the cover of the O. E. S. booklet, the cover stock of which deserved a finer typographical treatment. The ornament is unpleasing, too, and should have been omitted. Much more care should have been exercised in whiting out the pages of text in this booklet; it is altogether unbalanced on a number of whiting out the pages of text in this booklet; it is altogether unbalanced on a number of pages. The "El Kahir" booklet is very good, the hand-lettered cover being distinctive and "catchy." The ornaments at the sides of the portrait on the announcement of the Builders Material Company should be omitted. They detract from the cut and cheapen the whole effect, which deserves to be more dignified.

With these omitted, and a little less space around the initial, this item would be satisfactory.

Pace Press, New York city.— "Process Printing" is impressive and handsome. As your type specimen book as well as a showing of your work in color printing with a text on essential information concerning printing is of interest and value to advertising men. Workmanship is excellent in all respects. The embossed leather-effect hard cover—which suggests padding—is especially handsome; in fact, you have done something of which you may feel very proud and we are confident it will put you in line for considerable of the bettergrade orders. Your type equipment is good.

CLARK & MATHESON, Auckland, New Zealand.—Your calendar for 1928, lithographed in colors, is

handsome in appearance and of excellent workman-ship in all respects. The drawings of native types of people, one of which in large size features each leaf, are unusually interesting and well drawn. ROBERT HUNT, Saginaw, Michigan.—There is not enough spacing between the groups of the Olsen & Ebann advertisement No. 2 to make it "jumpy," as you suggest. In fact, the amount is just about right to give the proper relief and dis-play. Although it is the better of the two, No. 2 would be still better if the rule arrangement below the cut were omitted. the cut were omitted.

THE BANGALORE PRESS, Bangalore City, India.

THE BANGALORE PRESS, Bangalore City, India.—Your 1928 calendar is interesting and very practical. An unusual feature concerns the spaces allowed for one's day by day engagements. Esthetically, the item doesn't score high because the ornamental details, which are not of pleasing design and too pronounced, dominate the calendar. In short, if, instead of the extensive border in blue and the scroll for the name at the top, a simple border were used, the effect would be better and the type would be quite properly featured. Presswork is good.

KUTTERER-JANSEN PRINTING COMPANY, St. Louis.—The inside pages of the booklet, "A West Coast Industry to Serve West Coast Industries," are lively and attractive and exceptionally well laid out and set, The effect of the "bled" rule borders at the front edge of the pages is striking and gives the item considerable character. The cover design is unusual and impressive.

able character. The cover design is unusual and impressive.

The Central Technical College, Brisbane, Australia.—The portfolio, "Typography," containing prints of notable work done by students during the year 1927, is interesting and some of the individual items are well composed. We appreciate that the book probably could not be printed two pages at a time, so it might be saddle-stitched, which would improve the appearance a great deal. The binding of the loose sheets, punched three times and tied with a cord, is loose and not very sightly. While the front cover is not poor, it would be better if the bottom group were not so wide; in fact, if it were a little narrower than the title panel. If balance is to be good, the widest just as well as a little narrower than the title panel. It balance is to be good, the widest just as well as the heaviest portion of a design should be toward the top of a page. The ornament at the start of the text on the Gresham Manor advertisement detracts and confuses. As there is already sufficient of the decorative about the page as printed, this ornament should have been omitted. The lines at the top of the title

VERYBODY know what happens to a newspaper when it is exposed to unlight and air for a few week. It discolors and becomes so brittle as to tear at the slightest handling. Yet, there is paper in existence that has lasted over a thousand year and is still going strong.

That such extremes are possible...the difference between a few weeks and a thousand years...i pretty important to every user of paper. It is the purpose of these pages to explain this variation and its practical application to business and professional use, without boosting any particular brand of paper. There will be no technical descriptions. If the difference that exists is not demonstrable, what does it matter?

Paper that measures its life in ...

Paper that measures its life in terms of centuries is made from rags, or to be more exact, from cotton fibre. This fibre could be used direct from the cotton plant, but it is less expensive to take it from pieces of textile that otherwise would be wasted. The "rag content" of a paper, therefore, simply indicates the percentage of pure, ster-ilized cotton fibre that goe: into its manufacture.

In the old days, all paper was made from rags. That's why so many ancient documents have survived, some of them so old that the very ink has faded away. Rag paper endures.

The outstanding typographical interest in the hard-bound book of an association of papermakers promoting stocks made of rags is the use of the initials.

page, "Decorative Illustration of Books," are spaced entirely too close, therefore the white space of the page is not distributed as uniformly as it should be, The "spotty" border detracts from the otherwise handsome page, "Convalescent Home," as it also

place the paper is too rough for printing halftones, which require a coated stock.

FRANK WIGGINS TRADE SCHOOL, Los Angeles .-The poster for the showing of the educational mo-tion picture, the "Romance of Printing," is very wish you a Merrie Christmas," is very interesting and must have caused much merriment among friends who received the greetings. The red is too deep. The advertisement, "Note This Truth," is excellent, although the effect would be better if





If the anniversary party was as good as the program-booklet for it, members of the Boston Craftsmen had a whale of a time. The title design, a reverse plate in black with border in black and emblem in gold, makes a striking and altogether pleasing effect on the cover of hand-made finish and strong orange-yellow. The interesting title page is shown at the right.

does from the one titled "Story of Printing." Both does from the one titled "Story of Printing." Both pages would be improved 100 per cent if they had a plain rule border, such as the one on the page "Bringing Furniture Within Your Reach." This page, however, would be improved in contour if the chairs were at the top with the head between them and the buffet cut at the bottom of the text. them and the buffet cut at the bottom of the text group and above the signature, which, of course, would have to be modified in the event the change in the position of the cuts were made. The cover, "House Furnishings and Decorations," would be better if the title were not paneled—if set in larger type, the type itself taking up the same amount of space as the present panel. This same weakness is evident in one or two other specimens. The Boston Club of Printing House Craftsmen, Boston.—Your "15th Anniversary and Christmas Party" program booklet is one of the handsomest we have seen. The title, printed from a typographical design reproduced in a reversed zinc etch-

graphical design reproduced in a reversed zinc etch-ing, giving the effect of white printed on black paper, is quite effective. Varnished glossy and glued paper, is quite ellective. Varnished glossy and glued onto the bright yellow-orange hand-made quality stock as a label, it makes a very handsome design. The handling of the club emblem is also clever, as the reproduction of the page demonstrates. The title page is also unusual.

EDW. FLEGLER, Chicago.—The leaflet advertising the imported type face, Greco Bold, is effective in layout, which is suitable, considering the character and weight of the face. It is reproduced.

FRED HUME, JUNIOR, University City. Missouri.

and weight of the face. It is reproduced.

FRED HUME, JUNIOR, University City, Missouri.

— If you had a good up-to-date type face you could do better work; the best printer in the world couldn't do fine work with what you have. For a twelve-y-ear-old boy, at least, you have a good sense of display values, although you often emphasize too many points. Set most of each form in relatively small type, body type, and make the important line or group strong, so it will count. When you get a little older you may be able to get a series of Caslon or Goudy. By using the one face — whichever one you get — exclusively you will find it much easier to do presentable work. The circular "Color Printing" is the best item in the lot. The halftone of the woman is too weak; in the first

handsome. The colors are especially pleasing and

Irmonious.

JOSEPH E. BOARD, Washingtonville, New York.—
our Christmas greeting is clever. The idea of Your Christmas greeting is clever, The idea of printing five panels from strips of oak, made type high, and titling them "Pa," "Ma," etc., according to size above the sentiment, "All the Boards

This Specimen Advertisement is submitted to show results that can be obtained with

Greco Bold HEAVY TYPE FACE

For Both Display and Body

JUST IMPORTED by us, for our customers' use in the composition of newspaper and magazine advertisements. The advantages of this new face of type will be recognized

at a glance as having the good qualities of legibility, dignity and strength. Phone Haymarket 6100 for a copy of our latest Type Specimen Book and Supplement, showing the many faces from which to make your selection

WESTERN NEWSPAPER UNION 210 South Desplaines St., Chicago, Illinois

An Organization of Experts in Advertising Typography, with plants in thirty-six cities

One of the new "foreign" types is here handled in an appropriate manner by Edw. Flegler, Chicago.

there were a little more space around the head and a little less around the bottom, so the white space would balance. Even though there is considerable white space above the head it seems to crowd the border at the top because of greater amount of space at the bottom, particularly above the signature.

THE HARDING SCHOOL PRESS, Steubenville, Ohio.

— Specimens, in general and in most important respects, are commendable as student work. The respects, are commendable as student work. The title panels on both the cover and title page of the Karch booklet, "Poems," are placed too high; the variation in width of margins at top and sides is altogether too great. In this case, the top margin should be the wider; it would have to be, in fact, if the group were placed to create good balance in the page as a whole. The portrait frontispiece facing the front is bad; it should face the initial page of text. While the type used for the heads is not attractive, it is not a bad one; otherwise the pages of text are satisfactory. Margins are good. "An of text are satisfactory. Margins are good. "An Essay on Printing" and "Junior High School Eng-lish" are attractive booklets; the covers are effective, although the purple is too deep on the former, providing too little contrast with the black, and the cut is a shade too low on the latter. The lines of the title on the cover of the booklet about papermaking are spaced too closely; it is one thing to space lower case solid and another to set capitals space lower case solid and another to set capitals without leads. There are no low letters in a line of caps., hence the only space between lines is the bottom shoulder. Lines of caps., even those of fonts having long descenders, should always be spaced. Although the halftones are not well printed, due mainly to the fact that the paper stock is unsuitable, the inside of this booklet is commendable. The Bee Hive is an interesting school paper.

Island Lantern, McNeil Island, Washington.—Your Christmas issue done entirely in Bodoni, sympathetically spaced and otherwise appropriately handled, is a mighty fine piece of work on which all the boys having part deserve commendation. The

all the boys having part deserve commendation. The

all the boys naving part deserve commendation. The presswork is fine.

ALDUS PRINTERS, New York city.—Your folder on silver paper, "Modern Printing," which was enclosed in a cardboard jacket, also of silver, is mighty impressive.

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What Is the Major Problem Confronting the Printing Industry Today?

President Lewis Says Obsolescence



N MY opinion the major problem confronting the printing industry today is that of obsolescence. Such wonderful developments have been made during the last few years in productive equipment that we have been left in much the same position as the motor industry — with a lot of second-hand junk on our hands. The wide-

awake business-man printer, of course, has realized that in order to keep the cost of his product down to the point where he can find a market for it, he must install up-to-date equipment. The business-man printer has created reserves for that purpose and is using them.

It is only a guess, but I am willing to make it, that sixty per cent of the machinery now being used on this continent is obsolete and should be replaced. In hundreds of offices—where life is one continuous struggle against red figures and bankruptcy—that percentage is nearer ninety than sixty—and to be brutally frank, I can't see where their position is much better than hopeless. They simply haven't a chance to compete, for instance, on office forms, printed on a hand-fed platen, against the present-day form printer with his highly specialized equipment, nor even with the "regular" printer with his high-speed automatic. They haven't a chance to compete on colorwork with their twenty or thirty year old one-color hand-fed flat-beds against the modern color printer with his automatically fed two and four color flat-beds and rotaries; the same applies to bindery and most other equipment.

A large percentage of the buildings in which printing is produced is obsolete for the present basis of production.

The very correction of obsolescence as it applies to equipment is a serious threat to printing as an industry. The replaced and useless but unfortunately not worn-out machinery is in nearly every case resold and an effort is made on a non-profitable basis to keep it busy.

The United Typothetae of America considers this question of second-hand machinery one of its most vital problems and, by resolution of convention, I have appointed an exceptionally strong special committee to confer with the supply people in an effort to arrive at a solution.

But obsolescence in the printing industry doesn't apply to machinery only. Not only are the productive methods of many of those in it obsolete, but so are their selling methods and to a great extent their business practices.

The printers' trade organization (typothetae) evolved and has sponsored the Standard Cost Finding System and approximately one thousand of its members have installed it. A large proportion of them have kept it up to date, and I am glad to be able to state that seventy-five per cent of those made a profit in 1926. But possibly five thousand printers on this continent haven't any kind of cost system and a great many of them haven't even an accurate method for keeping time.

Our selling methods are obsolete; we are even yet order-takers. The U. T. A., the trade journals, and the paper houses have tried for years to improve the industry in this respect and I believe have made rather wonderful progress. Some two thousand salesmen have received intensive training in better selling practice and have greatly benefited by it. It has meant thousands of dollars to many of them as individuals and hundreds of thousands of dollars worth of printing at fair prices for their employers.

None of these activities would have been possible without organization, and nothing can possibly be done to solve this problem of obsolescence and many other trade problems without organization. For instance, tremendous things could be done in a research way for our industry in preparation for that great competition O. H. Cheney referred to in his brilliant address at our last convention. He called it the "New Competition," a competition not between individuals but between factors in an industry and between industries themselves.

If ever there was a time when the printing industry needed to be thoroughly organized and carefully overhauled it is now.

I have just used the word "thorough," and the great regret of some of us who are giving a great deal of time to U. T. A. work is that more good printers are not with us, that more printers do not get behind our various activities, and that more printers do not realize the importance of coöperative effort. I hate to think how printing as an industry would have weathered the last ten years without its trade organization.

A. L. LEWIS,
President, United Typothetae of America.

carry.

Lack of Co-operation Is the Problem

Dear Editor: I read with great interest the editorial in the December issue of The Inland Printer in which you asked, "What is the major problem confronting the printing industry today?" It was a timely editorial and a timely question; the printing industry of the country is in such shape now that it more than ever needs the sane and sound advice of business men with a broad view; perhaps also a little extra prodding would be advisable.

I notice that you state in one paragraph in your editorial that one of your advisers had suggested to line up the printers and shoot off half of them. This would have been an excellent way of settling the problem if it had not had so many practical drawbacks. Without doubt there are too many printers, partly because it is so comparatively easy to get into the business; two or three hundred dollars as a first instalment on type and a press and a hundred or two more for rent and incidentals may sometimes be sufficient. Then for a year or so, if they last that long, they take work at almost any price to keep the wheels going and the instalments paid.

But even at that, who would select those to be killed or "shot off"? Naturally, in a case of this kind, those selected would refuse to comply; they might even make such strenuous objections that this particular shooting had to be postponed and another selection made. No, it would not do; it would prove too complicated.

When I say in the heading of this article that "Lack of Coöperation Is the Problem," I do so advisedly. First of all, there is not enough coöperation between the printers themselves, nor could there be, as they usually refuse to play unless they get it all their own way. Look at typothetae, for instance. Judged by age, prestige, and accomplishments it should have at least fifteen thousand members on its roster, while it has less than twenty-five hundred, according to most recent statistics, with perhaps less than one-fifth interested enough to care a damn whether the organization exists or not. In other words, although typothetae has done an incalculable amount of good for the printers of America, its great work is carried on by a small fraction of those enjoying its benefits.

The inherent qualities of organization work of this kind and the benefits accruing therefrom are such that they can not be confined within any circle or radii; like the waves of sound passing through the air they strike wherever there is an attuned instrument. Whether or not the printer puts his shoulder to the wheel and helps the movement along, he will receive the benefits of this work in the form of information and better prices and a dozen or more other valuable items; this is its great weakness. If such work as typothetae has done since its organization could have been confined to its members, practically every printer in the country would have been a member and the organization would not have had to curtail its activities from year to year because of lack of support in the form of dues; in fact, no printer could afford to stay outside the fold. As it is now, he has no other incentive to become a dues-paying member than what his conscience dictates, and as it affects his pocketbook he usually lets the conscience go hang. Such is the coöperation we give the industry.

So far I have considered typothetae as a national organization. Now let's have a look-in on the locals. What do we find there? Is there one local typothetae, Franklin club, master printers' federation, or by what other name they may pass, that can boast of seventy-five per cent coöperation, even among its members for not mentioning those outside? I doubt it. The boast is made, yes, but the facts do not corroborate the boast.

Even the old Ben Franklin clubs with their board of trade method of operation were deficient in coöperation. The members pledged themselves to faithfully report to the secretary every quotation they submitted to a customer. Did they do it? Some of them, yes; perhaps a majority at one time or another, but not for any length of time. As soon as they lost a job or two or their salesmen became disgruntled because they couldn't shave the price to beat a competitor, the system was all wrong and they wouldn't play ball. Then they usually dropped out of the organization and heaped all kinds of abuse on the remaining members. It is even of record that one such disgruntled member would cut the price on competitive work below cost and saddle his loss on his regular customers. It is a nasty accusation to make, but the facts in the case were the first to point the accusing finger.

It is a deplorable state of affairs when men of the same profession or trade and neighbors in the same community show such disregard for their fellowmen simply because of greed or poor business management. How much better wouldn't it be if, when such cases came up, the one who complained could meet his competitor in the office of the organization and there, in the presence of the secretary, iron out the kinks in his charges? But this would be coöperation, and coöperation is not popular among us.

Then there are the press builders and equipment makers. What have they done in a coöperative way to help the industry forward? Individually they have built presses that are the wonder of the age; they have provided the printer with labor and space saving equipment never dreamt of before, and have thus helped to cut down his production costs materially. But beyond this they have shown little or no coöperation. They have been so busy with their own petty affairs — the selling of their own line of goods — that they have entirely overlooked the broader view of selling the industry. They have built new and improved machines practically every year and have told their salesmen to go out and sell them whether there was a market for them or not.

One of the fundamental principles of merchandising is that the demand makes the market; where there is no demand there is no market. Applied to the printing industry, this means that there can be no market for printing machinery, no matter how good and efficient it may be, unless there is at the same time a demand for printing. Naturally the greater the demand for printing the greater the demand and the market for printing machinery. It would therefore seem that a concerted, coöperative action on the part of the press builders, equipment makers, inkmakers, and papermakers toward an increase in the demand for printing would be the first step in their plan of self-preservation. But what has been done in this line? Nothing except by a few notable papermakers who have done more than their share in this line and singly have carried a burden that justly should have been shared by all. Another notable exception is a press builder marketing a specialty product, but in this case the market as a whole has not been widened; what has been gained on the one side has been lost on the other, creating a deathly equilibrium.

Before the conditions here complained of have been changed, there will be no real progress in the printing industry. The same deadly competition will prevail, where half a dozen printers run around for an order as a flock of dogs run for a bone, and the machinery and equipment makers will steadily find their market narrower and narrower.

On the other hand, with a little bit of coöperation by all, printers as well as equipment makers and other supplymen, a greater demand for printing will develop, followed naturally by a greater demand for machinery, ink, paper, and other supplies. The wise business man is the one who builds for the future, not the one who builds for the present. The printing industry needs the wise one.

J. J. GARHAM,

President, Garham Printing Company, New York City.



ALL MY LIFE I have believed from my heart the words of Browning: "All service ranks the same with God." It makes very little difference whether a man is driving a tramcar, or sweeping streets, or being prime minister, if he only brings to that service everything in him and performs it for the sake of mankind.— Stanley Baldwin, prime minister of England.



"In the Days That Wuz"—Before the Typewriter Came Cartoon by John T. Nolf, Printer-Artist.

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A Study Course in the Selling, Advertising, and Marketing of Printing

By ROGER WOOD

Future Sales Engineers

Since the war period American business has developed into what some term a "marketing era." The printing business or the printing industry, if you prefer the term, as I do, has made surprisingly rapid strides in sales promotion or, better still, the marketing end of the business. Competition is keener and will

continue to be as far as the marketing of printing is concerned. Hit-and-miss selling based on inadequate knowledge of the cost of production as well as the function and purpose of printing — the use of printing — is increasingly hazardous.

The leaders in the industry recognize that success in the next few years will rest on marketing strength. By leaders I do not mean the executives of the larger printing organizations alone, but the owners or executives in the medium-sized shops and even the smaller shops. My definition of a leader is any man who can plan, produce, and sell, or should I put it the correct way: "Any man who can sell, plan, and produce" printing at a profit both to his shop and to his customers? Too often

we allow detail to dwarf our true perspective. We hear on one hand much about the creative end of the industry, that the successful printer of tomorrow will be he who can create ideas and plans for other businesses and sell them. On the other hand, many very studious and able thinkers maintain that the future growth and success of the industry lies not in the creative end but in the ability to produce. The latter group base their conclusions on the more practical side, the production end, while the former are inclined to be more theoretical.

Both types of thinkers are doing much to advance the successful future of the industry.

Printing is manufacturing, even though we consider it an ever developing art. The history of every other manufacturing industry shows us that the art, the science, and the engineering principles as related to production are but a means to an end, and that end is selling.

Take any of the major industries—those which have developed organizations and institutions which have been outstandingly successful—and we find that the executives in charge of sales and marketing are paid higher wages than the executives in the production end of the business.

The unsuccessful or less successful firms in these other industries have paid more attention to production than to marketing, and the chances are that they are paying more wages to the executives in the production end than in the selling end. That is one of the reasons they remain small.

Real salesmanship — marketing generalship, not order taking — is rather scarce in the printing field. But while this condition may cause temporary alarm it need not be the cause of future uneasiness, for real salesmen in the printing industry are being developed.

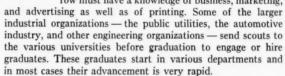
Where will we find these future sales engineers for the printing industry?

While I have no figures available, I understand that more than seventy universities are now including the study of advertising in their curricula. Add to this the number of other schools and colleges which include one or more text books on advertising in their commercial courses and it is easy to real-

ize that the number of graduates with a basic knowledge of advertising will increase from year to year — and advertising means printing.

College-trained men make the best salesmen. This fact is being recognized more and more every day. College-trained men will occupy the executive positions of the various industrial and commercial organizations, particularly those positions that have to do with marketing and, in turn, the purchase of printed matter used in the promotion and selling end of business.

To sell printing to this type of buyer we must have salesmen with equal mental training. In other words, the successful printing salesman of tomorrow must have a knowledge of business, marketing.



What is the printing industry doing to recruit salesmanship material? Yet the printing industry is the fourth (or is it the third?) greatest industry in America today.

It is a recognized and undisputed fact that the printing industry is lamentably undermanned in salesmanship. The fault lies not with the salesmen themselves but with the printers—the owners and managers of the printing establishments.

There are perhaps three schools that have a three or four year course in printing salesmanship, and there should be thirty. Every state university should have a chair in printing salesmanship—not the mechanics of printing, not the theories of selling, but a combination of all factors and principles necessary in the selling, planning, and creation of printing.

The various universities that have an advertising course could very easily include a course in printing salesmanship. But before this is done, there should be a centralized board of education in the printing industry that would assist the various schools to plan their curricula. The industry should train educators, lecturers, and instructors to help install the courses so that the plan of curricula would not be left to chance or to the whim of the various deans.

Why are the courses in journalism and advertising popular courses? First of all, because they promise a vocation that will pay good salaries. Second, they have a lure, a fascination, because they are creative.



Roger Wood

I do not advocate creative service work for all printers, neither do I believe that all large and successful printing organizations of ten years hence will have art, layout, and copy departments. But I do believe that the successful printing organizations of ten years hence will have a sales department that has a thorough understanding of the fundamentals of business administration, distribution, and marketing as well as of printing.

For what is the bulk of printing used? To create business, to develop markets, and to make sales. Therefore it is easy to see that the printers who understand the utility and purpose of printing can help the buyer of printing purchase the kind of printing that will pay a profit.

One authority recently said there was one retail store for every 318 people; another said there was one store for every 22 families. In other words, for every twenty adults there is one person trying to make his living in the retail business.

Whoever was right, it would seem that the retail field was overdone and that sooner or later an economic adjustment would change conditions. But the retail field is not the only one that is overdone. There are too many manufacturers, too many wholesalers, too many undertakers, too many dentists, too many lawyers, too many doctors, etc., etc., until we get to the printing industry, and then we hear that there are too many printing plants — too many private printing plants — and last but not least, that the printing establishments are overequipped.

Well, now, that's too bad. But there are successful retail stores, successful manufacturers, successful wholesale houses, prosperous (I nearly said successful) undertakers, and doctors and dentists and lawyers who are millionaires. Also, there are some very prosperous and successful printers.

Why are these printers successful? First of all, because they are business men, and, secondly, because they have a trained and efficient sales organization.

It is time we forgot this worry about price competition; it's an evil and it does exist. But pricecutting in the printing industry isn't much worse than or as bad as it is in some other industries; right now the automobile industry is a good example.

It is time we forgot the worry or bogey of overequipment. Really the printing industry would not be one press overequipped if the sales end of the business were as efficient as the sales divisions of other industries. No, the printing industry is not overequipped; it is *undersold*. We need more and better salesmanship and I believe we are going to get it.

Copy and the Copywriter

Of the whole field of advertising, perhaps the subject of *copy* is the most fascinating. Indeed, a big majority of the reading and buying public thinks that all advertising men are copywriters.

There are two fallacies that need to be corrected in the public mind concerning advertising. One is that copy is the most important feature about advertising and the other is that any one medium is the best form of advertising, regardless of the purposes intended.

There is a specific and definite purpose and use for newspaper space. For certain purposes it is the most profitable and the least expensive form of advertising. The same can be said of magazine space, trade paper space, outdoor, and streetcar advertising. Direct mail (selective advertising) serves a specific purpose and there is no practical substitute for it as far as economy, efficiency, results, and profits are concerned, but it is not to be recommended for every purpose and for every advertising need.

Don't try to sell selective advertising just to get a printing order. Be sure that what you are recommending is the most logical and practical form of advertising for your prospect or client to use.

The subject of copy is not only important but it is broad and whole volumes have been devoted to it.

Of course, a knowledge of English, of literature, of the classics, of ancient history, and of Greek mythology as well as of journalism is helpful to the man or woman who aspires to become an advertising copywriter. However, these things represent acquired knowledge. The copywriter need not have had any special courses in these subjects; the knowledge can be acquired by reading.

In order to write copy, the kind of copy that brings results, one must have the knack or gift of expression, must be able to write so clearly that the reader will not misunderstand and must have a well developed knowledge of salesmanship.

Some of our best copywriters have had a background of journalism, have been newspaper reporters. But a reporter or a journalist is not necessarily a good advertising copywriter. Indeed, there are hundreds of able copywriters who could not cover a newspaper assignment.

For the beginner, it is best to write the copy to some particular individual. For example, if you are writing copy of interest to farmers, have some particular farmer in mind and write your copy as though you were talking to him in his home. Always try to visualize or picture in your mind some particular prospect who is typical of the class of buyers to whom you are appealing. If you are writing to housewives, think of what you would say if you were face to face with Mrs. Housewife. Next, try to imagine under what conditions your message will be read.

Correct English and good grammar have their places, but remember, too, that "common usage" or "accepted usage" of language is more easily understood by the average prospect than Oxford English.

Don't forget that you are writing sales copy, not an essay. Try to talk the language of your prospects. Be human. People are not interested in your opinions or in fine rhetoric.

Before you write the first sentence, ask yourself, "Why do people use this product?" or "Why should people buy this merchandise?" "What is it for?" "How can they use it?" "When do people buy it?" "Where do people buy it?" "How often do they use it?" "Where do people use it?" Then see if you can't think of two or three pertinent questions that have some bearing on the attitude of the prospect for your product; get the customer's viewpoint about buying and avoid thinking of why you want to sell him.

Young copywriters are admonished to write in simple, easily understood language; the average person's vocabulary is on a par with that of a twelve-year-old school boy, limited to three hundred words or not over six hundred words.

This is another fallacy. Experience proves that the average person of average education has *four* vocabularies.

First: The vocabulary of speech, or oral vocabulary. This, because of constant usage, follows the line of least resistance. Therefore the least number of words that will express one's everyday thoughts narrows down to a few hundred.

Second: A vocabulary of writing. This includes a slightly larger number of words than the spoken vocabulary because in writing one has a chance to think of what he is going to say before he puts the words down on paper.

Third: A vocabulary of thinking. We think in words, words of longer syllables than we use in talking or writing because we are not handicapped with the finer shades of meaning or pronunciation, or quite often the spelling.

Fourth: A vocabulary of reading. This is usually ten times greater than that of our spoken vocabulary because the eye can encompass words of ten, twelve, or even fifteen letters with ease. We can quite often read and comprehend the meaning of words that we can not pronounce.

Usually in conversation we do not use words of which we can not give a good definition or words we are not sure we know how to pronounce; that does not mean we do not understand these words when we see them in print.

The writer of advertising copy need not hesitate to use words of three or more syllables if such words convey a thought in a clearer manner than several words of fewer syllables.

Of course, technical, scientific, or uncommon words should be avoided or at least used sparingly, depending on the class of readers you want to reach.

Here are a few rules worth reading over once or twice. Be direct, omit the superfluous, avoid superlatives (such as best, greatest, finest, newest, astonishing, etc.); state your proposition in the first sentence if you can. Use few adjectives, avoid long words and long sentences. Write clean, clear, simple copy.

Don't end a sentence with a preposition. Twenty-five words are too long for a sentence. Rewrite it and boil it down.

In a word, craftsmanship in copywriting means choosing the least number of words that completely convey your meaning.

Space is expensive, whether in newspapers, magazines, or printed matter. Don't use useless words.

You will hear two sides to the copy question. One school of thought advocates brevity. Be brief. Space is expensive and the reading public is busy. Get your message over as quickly as you can. The other school preaches, "Take all the space you need to tell your story, for if the public is interested it will read all you write on a subject, and if it is not interested it won't read what you write anyway."

In answer to both: People won't read a mass of words, even if they are interested in a subject. If your message is long, be sure to break it up so that it will be easy to read. If you have a message or story to tell in a letter that will take three, four, or five typewritten pages, write a one-page letter and print the rest in a booklet or folder or leaflet. You'll have a far better chance of getting your story read.

This is the beginning of a series on the subject of *copy* which will be a part of this department from now on. If you find any ideas that are new to you or that you agree with, take a pencil and mark the paragraph. It will save your time when you want to refer to the subject.

STO

Important Questions Answered

Q. Where can we get a list of trade associations that are conducting national advertising campaigns? — J. B. D., Portland, Oregon.

A. It is not possible for us to give you a list of all trade associations that are conducting national campaigns in the interests of their industries. You may get a list of trade associations published by the United States Government by writing to the Superintendent of Documents, Washington. The booklet is called "Trade Association Activities." There is a nominal charge of fifty cents.

Q. In a city the size of St. Louis, as well as in smaller places, we find numerous small "naborhood" enterprises; small restaurants, hat and frock shops, shoe stores, notion stores, and electric shops, not to mention the all too numerous groceries and drug stores. These small enterprises do not dominate a trade area of sufficient size to enable them to advertise profitably in regular newspapers. Direct mail (selective advertising) is possible, but rather difficult and expensive, for these small stores to handle. The handbill reaches the largest num-

ber of their prospects at the smallest cost. It completely covers the stores' trade area at a distribution cost which is but a fraction of the postage cost. The possibilities of advertising with handbills interest me because they would afford me an opportunity to obtain considerable experience in writing retail copy and preparing layouts. But coming back to your listing of handbills as an unsuitable medium for printers, do you consider it unsuitable for printers alone, for a group of enterprises of which printers are members, or for practically all classes of business? Do you consider them unsuitable because of indiscriminate circulation, poor choice of typography, weak and uninteresting copy, a possible lack of attention on the public's part to all handbills, or what? — J. M. W., St. Louis.

A. Personally I have never bought handbills and never sold any to prospective advertisers, therefore I have no firsthand information on the subject. If any of our readers have information, and can tell us about results from the use of handbills, we'd be glad to print it in this department. There are so many businesses that use handbills steadily and consistently that they must find them profitable. It seems to me that the small merchants of the type you mention as well as outlying department stores could use this form of advertising profitably. I assume the situation in St. Louis is no different from that of San Francisco, Chicago, or New York. In certain sections of these cities the mail boxes of the flat and apartment houses are stuffed with handbills, circulars, folders, or what have you. The natural reaction is to discard most of this material. On the other hand, it is printing. Some firms buy it and use it and get sufficient results to warrant their using it again and again. What kinds of businesses use this method of advertising? First, real estate firms. Second, small repair shops of every variety, from garages to shoe repair. Third, laundries. Fourth, cut-price or chain stores. Fifth, department stores handling notions, etc. usually second-grade merchandise. Sixth, legitimate, bonafide retail merchants.

A word of caution: Most of the firms, which are so small that they can not profitably use newspapers or selective advertising, are not exactly good credit risks. In going after this kind of business a printer needs to be sure of his ground.

Q. What training would you recommend for a young man (22) who is ambitious to become a printing salesman?

Note: This is the one and only anonymous letter that will be answered in this department. If you will write to this department, giving me some idea of your education, business experience, and present connection, perhaps I can give you a better answer than I give here.

A. What kind of a printing salesman do you want to be? The field is so large, there are so many places for a salesman to fit in, it is almost impossible to give a general answer.

First of all, there is the course by Dad Mickel issued by the Nashville Printers' Club. Then there is the course at Carnegie Institute, Pittsburgh. This course has been augmented by the Typothetae School of Printing from Indianapolis. Frankly, if I had a boy and could afford to send him to Carnegie, that would be my plan for him. On the other hand, if it were not possible to send him to school, I would want him to study Dad Mickel's course in "Printed Salesmanship."

Note: The following letter is not quoted verbatim. We are printing parts of it, thinking it may be of interest to some of our other readers in other lands.

Q. The writer has devoted his commercial life to the paper and printing trade. The completion of this year will complete ten years in the sales field and I have covered four out of five states in Australia, namely, South Australia, Victoria, Queensland, and New South Wales. As a keen student of printing and advertising, it is an ambition of mine to visit Chicago, the home of printing, for further training, and I have been wondering what my welcome would be. . . . Can you advise a college with which I should communicate? I would very much

like to see your big cities and feel confident that a visit would be well worth while and that American experience would be a valuable asset.- W. H., Australia.

A. First of all, you will find a friendly welcome. Executives in the printing trades in America are exceptionally cordial and friendly. If you have the time to visit some of the larger plants, I know you will be welcome and that you in turn will be well repaid for your time.

As for securing a position as a printing salesman, I hesitate to promise you much encouragement. Commercial and industrial conditions are slightly different here in the States from what they are in Australia or in England. If you come to America with a view to making a connection as a printing salesman, I believe you will have a much better chance for success if you get in touch with some of the larger printing firms in Toronto or Montreal, Canada, at least for the first year or two. The best college for you is Carnegie Institute, Pittsburgh.

I would suggest that you write a letter to A. L. Lewis, care of The Southam Press, Ltd., 19 Duncan street, Toronto, Canada. Mr. Lewis is president of the United Typothetae of America, an organization of master printers. He can give you valuable information regarding opportunities.

John R. Damarest, care of Wilson H. Lee Company, 246 Meadow street, New Haven, Connecticut, is chairman of the marketing committee of the Typothetae and can give you information regarding opportunities in the sales end of the printing industry in the United States.

Albert W. Finlay, 272 Congress street, Boston, is chairman of the advisory committee of the Massachusetts Institute of Technology. This committee is working with the department of graphic arts, research, and engineering of the Massachusetts Institute of Technology in establishing a basis of graduate training, uniting technology, engineering, and art with the aim of creating a profession of printing, in providing adequately trained graduates to fill executive and similar responsible positions in the graphic arts industries, in supplying instructors for schools of printing, and in making accessible to printing and the allied arts the complete research facilities of the Massachusetts Institute of Technology. Mr. Finlay can give you the necessary information on university or college training, or even special short courses.

We will consider it a privilege if we may have the opportunity of answering more questions or getting further information for you. If you are admitted to the quota allotment in July and decide to come to America, by all means write to us again; we promise to assist you in any way we can.

Q. What was the point about margins which you covered in your lecture at the D. M. M. A.?

A. The bottom margin should be the largest, the top next, the outside nearly equal to the top, and the inside narrowest. This applies to house-organs. A narrow inside margin on both pages will give a wide margin appearance, perhaps nearly as wide as the lower margin.

We will always be glad to answer questions or obtain information or to give sources of information to any of our readers throughout the world. Of course, we can only answer questions regarding the sale of printing or on advertising subjects. Questions regarding typography or other technical subjects should be addressed to the proper departments of THE INLAND PRINTER.



Grinding in the Right Place Saves Time and Fingers

By DONALD A. HAMPSON Member American Society Mechanical Engineers



ORTISING cuts is such a common job that it would seem difficult to add to the mechanic's knowledge of the work. There is, however, a little "kink" that many men have overlooked which will save time on the job and prevent the loss of generous pieces of skin. This kink relates to the drill which is used for making the hole through which the jig saw is inserted or to which a saw cut

has to be run in the actual mortising. Where any amount of this work is done, it is a daily occurrence to hear a clatter at the drill and see parts flying off the table, when the drill has caught and whirled the cut about, free from the workman's grip. Invariably, the workman spends the succeeding minutes in a careful examination of his hands which have acted as an ineffective holding device for the whirling block and which have doubtless been lacerated on the sharp corners.

Inattention may have been a contributory cause, but the usual one is found in the drill itself - at least, when the drilling has been in metal. The ordinary twist drill has two spiral flutes up which the chips feed and that form sides of the cutting point. The spiral shape gives the cutting edge a keener angle, which makes for freer drilling, but it also increases the hazard at the moment the drill breaks through the work.

As soon as the point breaks through at the bottom, there is little more resistance and the workman, unless he is unusually careful, jabs the drill down so much faster that the flutes do not have a chance to cut the metal in little chips as they should. The result is that the drill screws itself through the opening, catching against a rim of metal, and whirling the block around at drill speed. Often the work is spoiled.

If the edges of the drill are blunted off the cause of the trouble will be removed. This is done by grinding - merely touching the sharp cutting edges against a grinding wheel to produce a flat surface where before there had been a keen edge. The tendency to feed itself in, when passing through the shell of metal at the bottom, is thus done away with. The flat produced should be in line with the axis of the drill.

Twist drills are so cheap that it pays to have an extra drill or two for this work in soft metals. If the work is in wood only or is upon electros mounted on wood blocks, the stock drill is the best thing available, if the metal is kept on top when the drilling is done. But if the metal is on the bottom, or if the drilling is through solid metal, the drill ground with "negative" cutting edge is a necessity. This characteristic of soft metal drilling is so well recognized in the machineshop field that special drills are provided where much of this work is done, these drills having straight flutes.



THERE is an old saying in our north country: "Salt pork does well enough until ye git used to beefsteak." In the same way, cheap printed matter does well enough until you try some other kind. Then the superior quality - and the greater results - will open your eyes to the true economy of paying a little more for fine printing .- Gage's Readings.



By Frank O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance and to the widest possible dissemination of accurate information regarding the offset process.

New Developments in Offset Lithography

By FRANK O. SULLIVAN

News of the developments being made in Germany in offset lithography: the invention of new methods of treating the press plate, the perfection of a new roller by Tutschke, of Tutschke's Laboratory at Leipsic, as an excellent substitute

for the leather roller, the news of some other new developments that will be given to the public in March by Prof. Blecher, of the Leipsic Academy of Graphic Arts, are all interesting to the student and practical worker in the offset field.

But we in the United States are not behind the Germans in the development of new methods and appliances which hold out promises of simplicity and economy in reproduction work for the offset press. Late in January the writer was invited by C. G. Merrills, general manager of the Postergraph Company, to come to Cleveland and spend some time in his laboratory to investigate and analyze a method of reproduction that, apparently, seems little short of revolutionary. Three days were spent in watching all the operations of this new method: the making of the negatives, the press

plates, and production on the press; also in questioning the inventor of this method, R. A. Glaser, the general superintendent of the plant.

We want to give the readers of this department as careful and exact a statement of the possibilities of the Postergraph method as is possible. The writer believes it has good possibilities and when used will cut down production costs materially, to say nothing of the speed with which negatives and plates can be produced. In the first place, no halftone screen is required - but may be used if desired - all negatives being made through the Postergraph screen. Little retouching, if any, is necessary on the screen negatives. No vacuum printing frame or step and repeat machine is used - none is necessary negatives being projected directly upon the press plate through the medium of a projection camera. The sensitizer used on the plate is new and, it is claimed, the plate will run until the grain is worn off. No run yet has been long enough to show any appreciable wear on the image on the plate or the grain. The longest run, so far, has been 170,000 impressions, and the plate was apparently as good as new when the run was completed.

The most impressive thing the writer saw was a poster in six colors and black — the picture in six colors and the type matter in black, for seldom do they use black in the pictures. These are confined to six printings and usually in two yellows, two reds, and two blues. The job in question, a 28 by 42 inch poster for an automobile company, came into the plant on Monday morning. The edition was five thousand copies. The negatives were made, no retouching done, the plates made, put on the press and run and the entire order was delivered on

the following Wednesday - three days to complete the job, a feat that is more than unusual in

any lithographing plant.

Some nine to eleven patents have been secured for this method for use in the offset field, but just how it is going to be placed among lithographers of the country is as yet undetermined. It is probable that it will be installed in one plant and carried to perfection there and then the company will be ready to go ahead with other plants.

Some hours were spent with R. A. Glaser in questioning him from every angle to find out if there was "an Ethiopian in the woodpile" anywhere, whether this method could be used in infinite detail work. He gave a very interesting account as to how he came to work out this proc-

ess; the substance of his talk follows: The Postergraph is a lithographic-photographic process. It is the reverse of the present-day photolithography, because in Postergraph a slightly intaglio printing plate is produced; moreover, this plate is produced mechanically without opaquing to retain highlights or adding to produce solid value of color or, in other words, desired contrast. It is capable of producing lithography photographically for the finest catalog, magazine, and detail work up to

and including the outdoor poster.

You have lived Postergraph for several days. You want the story of Postergraph. It is the result of an early conviction that the mechanical halftone dot can never truthfully produce lithography, nor can it in any other method of reproduction produce a facsimile of a given design. Halftone is just what the word implies, a half tone. It has no power in depth of color and produces false tints, the lights. It flattens out the design and loses all color perspective. Color perspective is more important to a color designer than drawing perspective, for no matter how badly drawn a design may be, if it yields color and color perspective it is still a picture to the average eye.

About twenty-eight years ago, when an apprentice with the Gugler Lithograph Company, Milwaukee, I made my first efforts in photolith. We did the old submarine process - that is, print upon the stone, then reduce with water, pumice, and a stiff brush, which, in reality, is nothing more than dot disintegration, due to the action of water and stiff brush upon the albumin coating, which has a slight covering of ink and has been hardened by light action. After the so-called reducing of values the stone is washed clean and is counter-etched. Then upon this finely grained stone surface and over the remaining albumin coating we strengthened the values



we desired with tusche and crayon. I am surprised that a good many shops still adhere to this fallacy; the transferrer and prover can testify to that. That was the first false step in photolith, since the result was not only poor but the costs were equal to if not more than that of producing a hand-lithographed plate, which, if nothing more, yields an undertone and depth of color so much desired in offset lithography. That thought led me to believe there must be some other method of reproducing a given color design photographically, which would yield the desired effect as well as undertone of color.

I next took up color separation in the indirect method, negative and positive. We stained the negatives and positives to correct color, but the lithograph artists of that day were lost when it came to judging color values on photographic plates. Their schooling and theory of color-plate making did not at that time coincide with photographic color extraction by filters. It is truly lamentable to observe that a great many artists, working by the indirect method, are still following the theory of color as laid down many years ago for hand lithography and the crude presses of that bygone day.

Owing to the fact that the litho artist was unable to grasp the meaning of a photo color plate and the uncertain method of retouching or increasing color value by the use of liquid dyes, I conceived the idea of an emulsion on ground glass for positive enlargement. That at once brought to the litho artist a photographic plate which resembled his work on the plate which he reduced with pumice powder and eraser, and after much effort produced a finished color plate. This was passed on to the photographer who, if unable to judge color values as well as the experienced artist, produced the halftone negative image and gave the color perspective of a design its death blow. The screen produces a false dot in the near lights, if not in the highlights, and a white dot in the shadows. In other words, it flattens out completely the effort of the artist. This can readily be distinguished by comparing the halftone negative or the untouched print from the halftone negative with the positive or even the separation or color cut-out negative. I maintain that color cut-out negatives properly made are ninety per cent perfect with the desired result, and every operation or step after producing the color cut-out negative is detrimental to the final results and a decided waste of time, money, and effort.

This belief strengthened my theories with regard to the fallacies of existing methods in photolithography and I conceived the idea that to print upon a printing plate a color cut-out negative in all its tone value and artists' technique would produce a ninety per cent plate, but I knew that no cut-out negative produced with a halftone screen could yield this ninety per cent plate. After careful study and experiments I concluded that projection instead of contact through a grain screen would yield what I was after.

The Postergraph Company, of Cleveland, I found, had a patent for projecting the image on a color-separation negative to sensitized paper, which in turn was inked in and the inked image transferred to metal. I felt, however, that the Postergraph Company stopped where it began ten years ago. My idea was to print the dry plate image directly upon a sensitized printing surface by projection through a fine-grain screen. With this idea in mind I interviewed C. G. Merrills of that company, whose ideas were in line with mine

I started my experiments in the Postergraph plant in November, 1926, and on February 7, 1927, had results which gave me definite hopes. About three months later I had the process perfected. My theory of six-color lithography, which we now use almost entirely, is based upon the color filter theory of yellow, red, and blue making black. I produce the black by overlaying the primaries, and since our apparatus has been perfected to yield positive register without distortion it becomes an easy matter with the three primary colors to produce any desired shade up to black. I use the secondary primary colors for soft effects and to give deep and full power to the reproduction.

Our methods of plate coating are along an entirely new line of thought, and you have seen the various stages of plate production, its speed, accuracy, and low costs.

In looking over various specimens of lithography produced by Glaser's new development, the amazing thing about it is the small cost for the making of the negatives and the plates. Take, for instance, the 28 by 42 poster, referred to in the beginning of this article; a photoengraver states that the plates for a four-color reproduction of the picture would cost approximately six hundred dollars; a photolithographer states that it would cost almost as much to reproduce them by the indirect method. As a matter of fact the negatives and plates in six colors for this particular job cost less than one hundred dollars They were made, lithographed, and delivered within a period of three days, whereas by photolithography — the indirect method — it would have taken from two to three weeks to accomplish the same thing.

Another painting — and there were ten of them in a set — cost above nine hundred dollars for copper halftones. This entire set of ten subjects was reproduced by the Postergraph method at about the cost of one set by the halftone copper process. In other words, the entire set of ten subjects was reproduced, six plates to each picture, at considerably less than one thousand dollars. The writer spent enough time in the plant to see each operation and watch the speed with which the negatives and plates were made, as well as reckon the approximate cost of the reproduction.

Another feature of this method is that the screen dot—either mezzograph or halftone—is not governed by the size of the negative. Most all the color-separation negatives are in continuous tone form and are projected through the screen onto the press plate. A fourteen-inch condenser is used. The negative is usually an 8 by 10 inch plate. Sometimes the screen is placed within a quarter-inch of the press plate, and at other times, according to the results desired, is placed in the projection camera. A screen negative can also be used.

In all their work the Ilford panchromatic dry plates are used, as it is claimed they secure the best results.

After days of careful delving and investigation it seems to the writer that here is a pronounced step forward for the lithographing industry. There are great possibilities in this new and speedy method of reproduction, to say nothing of the important item of getting away from the use of albumin and the securing of press plates for indefinite runs. It merits careful investigation of every member of the craft. If it develops all that it promises, then it will be an unquestioned boon to the industry in facilitating the rapid and economic production of posters and other such work by offset lithography.

CON

Detecting and Overcoming Difficulties

The above is the title of Unit No. 2, just issued by the Lithographic Technical Foundation. It is the last one to be issued to complete the seven booklets announced some months ago. In this series of technical pamphlets, the apprentice, the pressman, and the student of offset lithography will find much that will be of material aid to him in his work. These were prepared by J. D. MacDonald under the guidance of a number of technical experts, experienced pressmen, and production executives. They can be obtained from the Foundation, 160 East Fifty-sixth street, New York city.

Just a paragraph or two from this Unit No. 2 will be of interest to our readers:

The other six units in this series on the single-color offset press deal very largely with the operation of the press and materials used in presswork. In this, the seventh unit of the series, a different group of the offset pressman's duties is emphasized. For the apprentice these duties represent an advanced and somewhat difficult phase of his training, since they have to do with detecting and overcoming difficulties which are evidenced by the appearance of the sheet as it comes from the press.

The importance of this aspect of the pressman's work may be appreciated only when one knows the extent to which the successful pressman is guided in his control of press and materials by what he discovers during his frequent inspections of the sheets coming from the press. To a very marked degree, success in presswork

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depends upon the pressman's ability quickly to discover any evidence of defects; but this is only part of the requirement. He must also know the possible cause or causes of the defect and how to overcome and remove them.

It is hoped that this analysis of pressroom difficulties, together with the enumeration and explanation of their respective causes and remedies, will help the beginner not only to recognize such difficulties but will also enable him to cope successfully with them. It must not be expected, however, that the mere perusal of the contents of this pamphlet will alone insure rapid acquisition of this ability by apprentices. To the contrary such ability will be

acquired quickly only by those who have the opportunity to deal with these difficulties as they appear from time to time in the pressroom and who at the same time draw freely upon this handbook of information.

The entire seven units are well worth careful study and possession, not only by the mechanics in the plants but also by all those who are interested in offset lithography. They cover the whole subject of the single-color offset press, its operation, equipment, care, and difficulties to be overcome, as well as the inks used.



Books on Color Photography

Reviewed by GUSTAV R. MAYER



OOKS are sources of information, acquainting us with what has been done. From them we want to broaden our knowledge so as to increase the quality or quantity in our daily work. No single book contains all the information that is being sought. Each book on a given subject contains an idea that is original to that particular book

and no two authors present the same subject in the same combination of words. One may tell us how to do a certain job in words that fail to make the subject understandable, while the other conveys the idea immediately. Frequently



after grasping the idea from the more simple or lucidly written book, we return to the more difficult and now read it with ease plus a more thorough grasp on what we want to know.

The subject of color photography has received the attention of many writers in scientific, technical, and trade magazines which, combined with the books, makes a formidable mass of material that few would attempt reading in its entirety.

The New York Public Library in 1924 published a list of references on "Color Photography," compiled by William Burt Gamble, with an introduction by Prof. E. J. Wall, that is an index to books and periodicals in that library. It is a book of 123 pages, 7 by 10 inches in size, containing 2,355 references on this subject. A few hundred more can be added to those that have been written the past three years, which represents more reading than will be done by the majority of color process photographers collectively in the next ten years.

Color photography enters the field of photomechanical processes in the production of color separation or color record

negatives that comprise the first step in color reproduction by means of color printing inks on a printing press. In this review only those books and booklets are listed that have a direct relationship to this individual purpose.

Ilford Manual of Process Work, by L. B. Clerc (1924), is of exceptional value to the process color photographer, as over one-half the book deals with the negative, the first and important step of our work. There are chapters on photographic equipment, illumination of the copy, the workrooms, idea of color and principles of color reproduction, the color filters, color sensitive plates, principle of halftone screen action, halftone screen negatives, all thoroughly presented from both the theoretical and the practical side. Numerous references are given where more information on the particular subject can be found.

This is by far the most complete distinctly process textbook in or out of print; it should be in every process worker's library, irrespective of the kind of work in which he is engaged. \$3.50.

Three-Color Photography, by Arthur von Hubl (1915). This also is primarily a book intended for the process color photographer. It is a translation from the German edition by H. O. Klein, a man identified with process color reproduction in England for many years, while the author is a famous authority on this subject who resides in Vienna. It has been for years a standard textbook among the color process workers all over the world and we are indebted to Freiherr von Hubl in no small way for his original research and the practical application of it that enabled us to reach the present-day perfection in process color reproduction. From the type of lens required to the final color printing inks it covers its subject with admirable clearness.

A fourth edition has been published, but it is in German and no English translation has appeared to date. \$3.50.

The History of Three-Color Photography, by E. J. Wall (1925). The title describes this exceptional book effectively, for it is exactly what the title signifies. The gradual development from its earliest beginning is presented to us by Professor Wall, who devoted his time over a period of thirty years to the compilation of this book. It is not a textbook from which can be learned the methods of color reproduction, but is intended for the serious student or the inventor, who should know what has been done before wasting his time on a method tried before, which, if known to the inventor, would lead him toward reaching the result he is striving for by an entirely different method of procedure.

Many a forgotten process that failed for lack of some essential material, chemical, or dye that did not exist at the time can now be successfully applied to produce practical and satisfactory results.

The references in this book are a remarkable feature, as they lead the way to the original sources for more detailed information that is contained in nine thousand original articles in technical books and magazines and thirty-four hundred patents which form a valuable source of knowledge to every step in the growth of color photography.

The chapters of special interest to the photomechanical worker are Color Filters and Color Screens and Color Sensitive Plates and Color Sensitizing Dyes. Under color sensitive plates will be found what has been accomplished in color sensitizing wet collodion plates and collodion emulsion. This is the most complete collection of data on collodion emulsion color sensitizing that exists and will be found most interesting to the practical collodion emulsion photographer.

The author plainly states that photomechanical color reproduction methods are not within the scope of this book, yet the book is valuable to the photomechanical worker in that the technique of producing the negatives is exactly the same as in color processes that are purely photographic, the color sensitizing and color sensitive plates are identical, and the possibilities of making improvements are of as much importance in the production of color separation negatives for offset lithography as for motion pictures in color. \$15.

Practical Color Photography, by E. J. Wall (1922). A complete description of the numerous methods and ways of producing photographs in color that have been found practical. Each of the methods given has been personally tested by Professor Wall, which is sufficient reason for recommending the book to the practical worker, as the author is a world recognized authority on the theoretical foundation and its application to practical color photography.

The value of this book to the photolithographer is the relationship that photographic color reproduction bears to process reproduction in color with printing inks. \$3.

Bypaths of Color Photography, by O. Reg (1923), contains many pages of value to the process color photographer in which will be found many hints that can be and have been applied in practice by photolithographers and photoengravers. The author begins with an illustrated description of one exposure three-color cameras and proceeds with the subject from the making of color filters, color sensitizing, and the proper handling of the plates to the making of prints in color by the various published methods up to the time of publication.

Three-Color Separation Photography, by George B. Wright (1927). A little book written for amateur photographers that presents the methods of the author in plain, non-technical language accompanied by numerous illustrations and will form a good beginning for those interested in color reproduction direct from nature or colored objects. The author has the most "direct" way of handling the subject of any book so far published and actually makes the reader think the producing of color reproductions direct from the objects is easy. Many of us who follow it as a business do not find it so easy when it comes to satisfying our critics and customers.

Nevertheless, this book explains how it is done, and the rest is up to the reader whose inclination is photographs in color by straight photography. \$3.

These books are all in print and can be obtained from The American Photographic Publishing Co., 428 Newbury street, Boston, or Tennant and Ward, 70 Fifth avenue, New York city, or ordered from your local photographic dealer.

The Eastman Kodak Company publishes a series of booklets that are eminently practical in the way the subject matter is presented by their authors to the reader. Some of these are free and for others a nominal charge is made. There are three pertaining to color photography that are well illustrated:

The Photography of Colored Objects, 50 cents. Color Films, Plates and Filters, free.

Reproduction Work With Dry Plates and Films, free.

The G. Cramer Dry Plate Company, St. Louis, publishes two little booklets that are also full of information for the color photographer. Both can be had for the asking:

Dry Plates and Color Filters for Trichromatic Work.

The Photography of Color Contrasts.

Ilford, Limited, publishes a booklet on "Panchromatism" that also will prove interesting in the way of presenting the subject; it has numerous illustrations that show the advantages of color sensitive plates. Price 30 cents. It can be had from the American representative, R. J. Fitzsimmons Corporation, 75 Fifth avenue, New York city.

Penrose's Annual, the process year book of the graphic arts, under the able editorship of William Gamble, now consists of thirty volumes that show in the successive editions the progress made in lithography, letterpress, and rotagravure printing, and are worth the time of any one connected with and interested in the development of the various methods, specimens of which appear in addition to numerous other examples of work in color. The review by Editor Gamble is always interesting; his own opinions on the progress made the previous year are refreshing. Articles of exceptional practical value appear year after year containing many hints and ideas that can be practically applied. Many libraries have this yearbook on their shelves. Volume XXX has just arrived; the description of what is new in offset lithography by the editor and the illustrations of the different processes will make a most pleasant evening or two and give us something to think about for many weeks in trying to profit by what we see and read in these instructive volumes.

CON

The Chicago Lithographic Trade School

One of the very best things the Chicago lithographers have done recently has been the establishing of the trade school at 732 West Van Buren street. Here a student is taught offset presswork, artwork, and photography four nights a week. These classes are under the capable supervision of George Geodika, and he has been making some remarkable progress.

During the daytime the plant is operated as a trade shop for the production of negatives, transfer plates, or press plates. Any lithographer, no matter where located, can secure the best of service from this institution promptly and satisfactorily. The title of the plant is the Inland Offset Corporation, and each department—art, plate, and photograph—is handled by experts, men of long experience in the lithographing field, and their work is good. There is need of such plants throughout the country, and the establishing of this concern, where press plates are available, is a long step forward and a much needed one in the industry, especially in the Middle West.

COO

Humidification and the Paper Industry

"Dear Sully," writes a correspondent, "your article in the current issue of The Inland Printer on 'Ventilation and Production' touches upon an article that appeared in the April issue of our house magazine, Heavy Stuff, entitled 'Give'em Air.' A friend of mine, New York manager of a large paper house, called me up at the time and complained that such advice would raise hell with the paper industry." Can you imagine a paper dealer taking that view of humidification? Ask any printer or lithographer what the installation of such equipment has done for him and he will tell you that at least sixty per cent of all his paper troubles have disappeared. I know, because I have been in many plants both before and after humidification. It's a foregone conclusion that to humidify will become almost universal throughout the graphic arts field within the first ten or fifteen years.

New Materials, Albusol and Boval

By GUSTAV R. MAYER



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CBUMIN is an important material to photolithographers and photoengravers, as there are many details in the production of photomechanical printing plates where its use is almost indispensable. Substitutes for fresh egg albumin are always worth trying out in actual practice, as a supply of fresh eggs is not always obtainable. Dried egg

albumin has been used for many years, yet there are many who find it somewhat troublesome to dissolve or who object to the length of time required to get it into solution. Two new fresh egg substitutes are on the market that have found favor in many plants, and as the writer is always interested in anything new or anything old that can be applied to a new use in our industry, a sample was procured and tested in our regular daily work of collodion emulsion negative making and inquiries among others brought out the fact that they are now in general use, yet to those not familiar with them this will serve as an introduction.

Albusol is the trade name for a liquid albumin that keeps indefinitely and is a product of the Mallinckrodt Chemical Works, St. Louis. It is always ready for use, mixes with water immediately on stirring, and can be used in place of fresh egg albumin in all solutions that require this substance.

As a substratum of wet collodion plates it is used here in the proportion of one-fourth ounce in thirty-two ounces distilled water. This is considerably less than the usual mixture of albumin from one egg in a quart of water. Results prove that this smaller quantity works satisfactorily, and the less albumin on the glass the better for the silver bath solution.

For the bichromated albumin light-sensitive solution used in printing on aluminum and zinc the quantity is not decreased but used in the same proportion.

Of principal interest to us was to find how it would work as an albumin substratum for collodion emulsion. After several tests the following formula has proved satisfactory:

A	lbusol																. 1	dram
D	istilled	water															.30	ounces
C	hrome	alum	SO	l	11	i	01	1.									.30	drops

Stir the albusol thoroughly into the water, then add the chrome alum solution, filter thoroughly, and it is ready for use. The collodion emulsion film adheres well to the glass and the negatives strip even easier than from the substratum we had used heretofore.

Boval is the trade name for a dried blood albumin in powder form marketed by Armour & Co. It has found favor in many lithographic plants where it has been substituted for egg albumin completely. It is used in the same proportion as the dried egg albumin as a substratum for wet collodion plates and in the bichromate albumin printing solution. To dissolve it, pour the Boval into the empty mixing jar, add only a little water, just enough to convert the dry powder into paste when stirring; while stirring add the remaining water. It goes easily into solution by doing it this way and forms a slightly cloudy characteristic albumin solution. Practical tests have shown this material superior to dried egg albumin under certain conditions. In one plant trouble was experienced during the humid summer time with the bichromated egg albumin coating on the plates producing scummy prints. The same formula with Boval instead of dried albumin produced clean, firm prints under identically the same working conditions. The after treatment of the plate for the offset press is the same as for plates made with bichromated egg albumin.

As a substratum for collodion emulsion plates this formula has proved satisfactory in every way: Ten grains Boval, onefourth ounce distilled water; stir to form a paste and add thirty ounces distilled water and fifteen drops chrome alum solution.

The solution will be quite cloudy, even after thorough filtering, which however does not harm its working properties in the least. The negatives strip readily, an important detail to many of us. With thirty drops chrome alum solution present there is trouble in stripping.

Both these collodion emulsion substratum solutions have stood in loosely covered wide-mouth bottles in our laboratory for the past three weeks and are still in perfectly good condition. These practical experiences are sufficiently conclusive to prove that in these two albumins the photomechanical worker has two new materials that are worth while knowing something about and trying out.

The chrome alum solution formula was given in The Inland Printer, June, 1927, page 454, but to enable those who want to try the formulas given here and have not their copies on hand we will again publish it:

3 ounces distilled water.
90 grains chrome alum, pure, clean crystals.
1 ounce formaldehyde, forty per cent solution.

This keeps indefinitely; quantity is sufficient for long use.



I had the privilege last month of seeing the first American web offset press in operation at the plant of the Harris-Seybold-Potter Company in Cleveland. It is a multicolor press and will print, fold, and deliver four sixteen-page signatures at a speed of four thousand an hour.

A SWEDISH CORRESPONDENT writes: "We have decided to engage an American photolitho man in our factory in Sweden. He must be an expert in the work, from the making of the first negative until the printing on the press plate, and must be able to stay in Sweden for at least two years. I can promise him good pay and very attentive pupils, but where am I to get the right man?" There's a chance for some thoroughly good photolithographer to gain an experience that would prove both interesting and profitable. Where's the man?

LAST MONTH, through the courtesy of Stanley Henegin, of the Henegin Company, Cincinnati, I was privileged to take nine young men from the Chatfield & Woods organization through the Henegin plant and explain photolithography and offset lithography to them. It is a great pleasure to get hold of an interested bunch of young fellows who are eager to learn about processes that will help them in their work, and this crowd of young men were eager and anxious to get first-hand information. We spent an hour and a half in the plant, and when they came out they were entirely satisfied with what they had seen and learned about offset lithography. It was Disraeli who said, "Joy in one's work is the consummate tool without which the work will be done indeed, but without which the work will always be done slowly, clumsily, and without its finest perfectness." Those boys had joy in their work and it was a delight to be with them.

Out in the west end of Pittsburgh there is a young printer who has had built, according to his own ideas, a small, automatic sheet-fed offset press that will take paper up to 11 by 17 inches and, he claims, will run at a speed of eight thousand impressions an hour. I did not see the press but saw much of the work that he is doing on it. It was fair, but under the handling of a skilful pressman I should say that a much better class of work will be turned out on this press. Since leaving Pittsburgh I have had a letter from him stating that he was going into the manufacture of these presses, and that they would be marketed at a price of eighteen hundred dollars complete. As soon as he is in a position to give more information to the trade, I will be glad to pass it along to our readers.

I AM VERY PROUD of many of the specimens of offset lithography that have been given to me to add to my exhibit. The latest additions are from the plant of the Henderson Lithograph Company - some posters for the Marmon automobile and two sheets of calendar subjects. I think that poster for the Marmon car is one of the best I have seen. The whole treatment as to design, layout, and lithographed results is very pleasing. The sheets of calendar subjects, in eight colors, are equally well executed and attract much attention of visitors who see the exhibit. With the addition to its already large plant of two two-color Harris offset presses and a single color - all size 38 by 52 inches - it looks as if the Henderson company were looking forward to the accumulation of orders that are bound to come its way in view of the high grade of work it is turning out. If I am not greatly mistaken, its present equipment consists of about sixteen Harris offset presses.

A CINCINNATI CORRESPONDENT writes: "I notice a paragraph in one of the late issues of the *British and Colonial Printer and Stationer*, which states that a web offset press is to be installed in Cincinnati. It says that the machine is to be placed on exhibition in New York in February. If you can give me any further information on this and also on the time when the web offset press will be running in Cincinnati, I will be very grateful."

There was some talk of the German manufacturers placing a web offset in New York in February, but my latest advices are that this idea has been abandoned. The time of the installation of the web offset in Cincinnati is dependent entirely on the character of work a similar press produces on plates supplied by the Cincinnati concern, which are now being run on a press in Leipsic. If the work is as good as is now being produced in that country, the press will be ordered and installed, probably before summer comes.

ONE OF THE PAPER MANUFACTURERS sent me a printed sample of a cover stock that had been made up especially for an offset lithographer who had stated to him that the sheet was "too wild" to lithograph on and that he was not getting satisfactory results from it. The paper was an exceptionally hard sized sheet and the only possible claim that might be made against it was that the hard surface might prevent quick drying of the ink. The whole trouble lay in the fact that the offset lithographer was using a poor quality ink that did not give him sufficient covering qualities. I suggested that he be advised to use offset inks of concentrated color and pay a good price for them. He did, and the paper manufacturer writes me that the paper was accepted and proved very satisfactory. Poor ink and unsuitable paper create more grief in lithograph and printing plants than any other agency. A good grade ink will go much farther than a poor ink, and a suitable paper especially for the offset press - will give far greater production. After all, the money made in any plant is made by production.

A LITHOGRAPHER down below the Mason and Dixon line wrote me that he was having trouble with his regrained plates - that the old work came back after the plate had been on the press for a while running on new work. He told me how the plates were grained in his plant, the time it took, and the material used in the graining. I suggested that he lay the plate to be regrained on a metal base in his graining machine and not on a rubber blanket - that the marbles, which had a radial travel of about one and one-half inches, had a tendency to hop if the plate was laid on a rubber blanket, that instead of having the grain stand up the marbles were hammering it down - and to grain his plates with thirty-point carborundum and half-inch steel balls; to grain them for one hour to one hour and a quarter, adding fresh material every fifteen minutes. He would then have a plate that would stand up. A letter from him states that he has tried it and is having no further trouble at all with his plates.



By Right of Contrast By C. M. LITTELJOHN

Beautiful typography of a skilfully executed piece of craftsmanship is enhanced a thousandfold on the display counter or the street window of the modern printer when it is purposely placed side by side with poorly executed printing that may be taken from a random source that will not reflect disparagingly upon a contemporary or discredit a neighboring printer.

Eyes that fall for a moment upon a page of badly printed matter, to grow resentful of its ugliness, are later intrigued and delighted in an extraordinary manner by the relief, the contrast, of a beautifully executed piece of work. Choose the ugliest, the manifestly impossible task, to be placed next to the work which reflects the greatest elements of combined beauty and harmony. Each nuance or subtle touch which the printer has given to the work will then be more deeply appreciated and will stand out as white against black or brilliance against a dull background.

Old printing when contrasted with newer styles, type faces, and even stock is also effective. In displays that show older forms, however, there may be some of the most excellent specimens of the old masters and craftsmen shown. Contrast in this respect is not of good and bad workmanship, but of the old and the new, of beautiful printing throughout the ages.

Contrasts are frequently more effective than solid displays. A single collection of pages from ancient works, or of only the best work of the modern printer, may lack perspective. Greater pulling power and attraction lie in the contrast that causes a cluster of persons to form in front of the printer's window or gives vitality to a display in his front office, the "final urge" to the prospect to visit his shop.

Pictures of quaint old presses, of quainter craftsmen of a forgotten era that yet stirs the memory and imagination, compared with the modern artist who works in type and designs, arrangements, and forms that are in keeping with the art of the present day, and his modern equipment are also enticing and alluring. For here is striking contrast, the reflection of change, the only thing in this world of which one may be sure — change, constant change.

The public likes to have a link with the past, a gentle tug with ancestral things from which it feels we have emerged as from some chrysalis. This feeling of progression may be vitally and effectively viewed in the manner of printing and samples of workmanship as well as of subject matter or the things preserved. Through such a display it may be more clearly seen and vividly realized that printing, in addition to being the Art Preservative of All Arts, is indeed "the Mother of Progress."

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By EUGENE ST. JOHN

assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies by mail will be made only when accompanied by stamped self-addressed envelope.

Hot and Cold Embossing on Metal Base

"I am taking the liberty of sending you one of our catalog covers for your scrutiny. We have specified hot die embossing for the box in the center of this cover, and I have every reason to believe that this was produced with cold die emboss-

ing. If it is not against the policy of your company, I would appreciate knowing if it is possible to do hot die embossing when the brass embossing die is mounted on a lead base and the embossing is done on a rotary press. This is the method in which these catalog covers were produced. I would also like to know if the heat to make a satisfactory job would soften the lead base on which this die is mounted, as I understand that it is not customary to mount embossing dies on lead bases, and it is also not good practice to produce embossing on rotary presses. Am I correct in the above assumptions? This will not involve any legal controversy and is merely to satisfy the curiosity of one who wishes to know the why and wherefore and to buy good printing.'

Answer .- Doubt is present that the brass die is mounted on lead and that the embossing was done on a rotary press. Perhaps you mean it was done on a cylinder press. If the job is cold embossing, which it appears to be, the brass plate was probably mounted on metal largely composed of lead by means of a sheet of cardboard glued or shellacked on both sides and placed between the sheet brass and the metal base. The job can be satisfactorily done by the cold method on a platen press on the particular cover stock used. If the job were to be executed on a hot-bed embossing machine the brass female die would be attached to a steel plate by means of screws. Heat would not necessarily soften the metal base containing lead, but it would soften the glue and cause the plate to slip. For a cold embossing job the female die could be etched in zinc instead of brass. This leads to another point: It is impossible to do hot embossing on a rotary press and difficult to do it on a cylinder press.

Tracing Cloth and Carbon Paper Inks

"Am enclosing two samples of jobs run here on cylinder job presses. Tracing-cloth ink was run on one, but even with double rolling the solids would not show black. On the other carbon black was used for the backs and it was necessary to continually poke down ink in fountain. No paraffin oil or other reducer was allowed. Can you suggest something to eliminate poking down the ink or helping the printing on these jobs?"

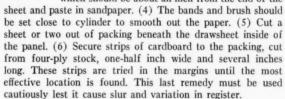
Answer. - Special inks to suit the stock and the press are necessary for best results when carbon-surfacing paper and when printing on tracing cloth. The inkmaker should be consulted, so that you may get the benefit of his experience gained in working out the solution of innumerable problems.

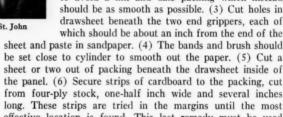
Wrinkles Near Back End of Sheet

"We are sending herewith a sheet of a form, which we have attempted to run through a flat-bed press. You will notice considerable crack and buckle in the paper in one of the blank spaces coming inside of the border. This became so bad

we had to lift the form and work it in smaller sheets. We would be glad if you would advise us if you have any line on any similar experience with any other printer, and how it was overcome."

Answer.—This appears to be one of the most common pressroom troubles. The remedies are: (1) Be sure the panel border is level and typehigh. This is the most important preventive. The form must be planed down so that it rests on bed of press and must remain there after lockup. (2) See that cylinder is neither over nor under packed and makeready with minimum of patches to avoid a hill and dale packing which instead should be as smooth as possible. (3) Cut holes in drawsheet beneath the two end grippers, each of

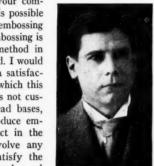




Streaky Inking

"I have been given the task of learning to run a 'cylinder job press.' So far I have been about 60-40 - 60 per cent fair work and 40 per cent troubles, due of course to my inexperience. I have enclosed two samples of work turned out by me. Most of my troubles have been in printing solids in color. The one of the map of the United States has a solid shadow all around lower portion which I have marked on copy. Is this in my makeready or in the plate itself? The other regards "ghosts," which I have also marked. Part of makeready is on back of plate and balance under tympan. How to get rid of them is my question. Any other criticism will be welcome. I am very anxious to improve in all-round hand makeready. Any suggestions will be appreciated."

Answer. — You should have new winter rollers on the press. The form rollers should show a streak on the ink plate two picas wide throughout their length. If the mottling continues add just a little No. 3 varnish to the blue ink or get a stiffer blue from the inkmaker. Get "Practical Hints on Presswork" from The Inland Printer Company and the instruction booklets on the Miehle Vertical from Miehle Printing Press and Manufacturing Company.



Eugene St. John

New Process Imitating Water Colors

"We have had called to our attention recently a new process of printing but have been unable to find out much about it as there seems to be a great deal of secrecy attached to it. It is the so-called water-color process; the finished work has the appearance of having been done with a water-color paint such as the old colored post cards we used to see. Can you give us any information regarding this process or, if not, can you tell us where we can secure same?"

Answer.—Without a sample, only guessing is possible. The alleged new process may be aquatone, offset, or even letterpress, or it may be one of the recently launched processes like Sadag. Suggest that you send a sample to S. H. Horgan, editor Photomechanical department, The Inland Printer, who is the first to learn of every new process or any new adaptation of the old and time-honored ones.

Recommended Books

"Would you please tell me what you consider the best books published on paper, ink and color, pressroom or presswork, and bookbinding? Please do not send me a copy of THE INLAND PRINTER's catalog of books and tell me to pick out what I think best; tell me what you think is best for a pressman."

Answer.—"Bookbinding," by Pleger; "Color and Its Application to Printing," by Andrews; "Practical Hints on Presswork"; "Concise Manual of Platen Presswork"; the books on paper sold by The Inland Printer Company. If not out of print, you may obtain gratis two books describing the manufacture of paper, one distributed by the Alling & Cory Company, the other by the Dill & Collins Company. We have received copies of the two last named books within the past year, so if you lose no time you may obtain a copy of each. The Champion Coated Paper Company just now is distributing gratis a series of booklets on the manufacture of coated papers.

Frank Criticism of a Magazine

"Under separate cover I am sending a copy of a magazine printed regularly by the firm for which I am production manager. To me it appears cuts are not showing as they should, and in addition to this feature there are imperfections on certain pages (corners of which have been turned). For your information the cuts are one hundred line screen zinc halftones, printed on a new cylinder press with a No. 1 book ink. I would be very glad to have your review of the presswork on this publication and assure you that all parties concerned are aware of this request and will equally appreciate your frank opinion"

Answer. - The slugs on the pages marked are defective. The letters are not sharp and clear and the slugs are not level. A competent machinist-operator can remedy these defects. The text elsewhere is up to standard. In Europe halftones on zinc (also on brass) are more common than here because copper is not so plentiful as in America. Good photographs are more necessary when zinc is used, and for the best results the best grade of zinc is required. There are certain points in the treatment of the spelter, the rolling, grinding, and polishing of the sheets which are more important when zinc is used for halftones than when used for line cuts. The faults of zinc, improperly treated in refining and working it into polished sheets, show more clearly in halftones than in line cuts. When the first attempts were made at photoengraving in America buffed zinc, imported from Europe, was used. Later on copper superseded zinc for halftones in this country. Recently the photoengravers of America have taken to zinc to a considerable extent with the introduction of the enamel process which is effective with the cheaper metal. For best results buffed zinc of the highest grade must be used. This is the practice in

Europe. The makeready on the plates of the magazine is not thorough. Halftones can not be successfully printed without cut overlays on uncoated book paper. You should install the mechanical chalk relief overlay for results and economy as well. And finally, to secure a better looking magazine, use an ink more strongly toned with blue. To sum up, you need better slugs, better photographs, better halftones on zinc, better presswork, and better ink.

Gluing on the Cylinder Press

"We have a job, a window streamer, 5 by 20, which is gummed about an inch square on each corner, back and front. What I would like to know, could this be run through an ordinary small cylinder press using regular rollers, substituting glue for ink? Would the glue ruin the rollers or would it be necessary to use a special set of rollers? We have been fanning them out and brushing glue on by hand, but this is so slow and is not uniform and it does not give the sheet a good appearance."

Answer.- Would not advise you to attempt to glue the streamers on the press. Instead send them to a finishing concern equipped for gluing and you can use the time printing to better advantage. The glue will not injure the composition rollers, but when you finish the job (if ever) you must be careful when using water to clean the glue from the rollers. You will have to add water enough to the glue to make a mucilage which will work on the press but not thin enough to go into the paper too much. If the streamers are to be used at once, fish glue will answer, but if not all to be stuck up at once dextrine is better as it may be used after a longer period of time. The brown dextrine in flakes is best. Dissolve the dextrine in hot water, but use the mucilage resulting cold on the press. The nasty feature is to keep the glued sheets from sticking together. Sheet heaters and conveyors are helpful. It is not worth while to attempt jobs of gluing and varnishing when the equipment of a finishing concern is lacking in the printing plant. A finishing concern can have the job done before you are fairly started. The filtration of adhesives and varnishes, under various conditions, is learned only by experience and the beginner is up against it when he tackles such work on a printing press, which is designed purely for inks with body rather than fluid.

A Sheet of News in Packing

"'A' claims that a soft sheet should be added to make up one of the super sheets on all runs; in other words, 'A' claims that a soft sheet should be part of the packing. 'B' claims that on a long run of 100,000, where coated stock is printed, packing should be as hard as possible, eliminating the soft sheet. Will you kindly explain in detail the advantage or disadvantage of a soft sheet, whether or not it is practical on long runs, where coated stock is used on four-color work?"

Answer .- For a new or nearly new form it is not advisable to substitute a sheet of news for a sheet of S. and S. C., as the news tends to form a deeper matrix which causes more rapid wear of the dots and lines of the form. For old forms a sheet of news is helpful, especially on rush work, to reduce patching on mixed forms of plates and type. Some pressmen with failing eyesight substitute a sheet of news for S. and S. C. to get a clearer impression for marking out, but leave the sheet of news out before starting the run. Some pressmen use a sheet of news to check up on the makeready before starting a run, as follows: After all needed makeready appears to have been done, a sheet of best grade news, laid on a sheet of the coated paper for the job, is printed from the form. The impression on the highlights and middle tones clearly indicates whether too much or too little pressure is received. A better way is to use this check after the first overlay.



By S. H. HORGAN

Queries regarding process engraving and suggestions and experiences of engravers and printers are solicited for this department. Replies can not be made by mail.

Color Photography on Exhibition

An exhibition of three-color photography on paper was shown last month at the Advertising Club of New York. It should be of great interest to photoengravers, for the reason that in the demand for photoengraving in colors, which is increasing so rapidly day by day, we will depend more and more on three-color photography on paper to supply the copy,

or at least furnish the guide for the work of the reëtcher. Color prints on paper will be an improvement over the autochromes at present used for that purpose. Three-color separation negatives were used to make the color positives shown in this exhibition, which comprised the work of at least a dozen color photographers in the big cities of this country. J. Wesley Allison showed what can be done by the Carbro method of making positives from color-separation negatives. Fernand Bourgess uses Hiram C. J. Deeks' color sheets in place of Carbro. He showed color photographs of girls posed as fashion models and with them the color rotagravure reproductions of these

color photographs in the newspaper. His most successful result was a positive in colors on glass. Mr. Deeks showed a great number of beautiful color prints made by himself and others.

Photoengravers Should Study "Achievement"

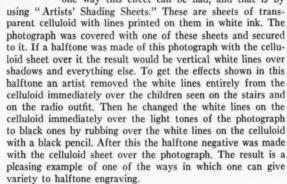
Some one has said, "What you see you are apt to remember; what you hear you are likely to forget." Our art is to be seen, not heard, which is one reason why photoengravers should be proud of their calling and see its results at their best in "Achievement." It is the duty of employing photoengravers, and also to their advantage, to have their artizan engravers study this educational book. Have them explain, for example: How does Gustav Mayer, of Buffalo, get canvas effects in halftones? In what way does Printing Plates, Incorporated, Oakland, California, secure seventy-five and one hundred and fifty screen effects in the same halftone? What is a "silver point drawing," reproduced by the Walker Engraving Company, New York? How did Donovan & Sullivan, Boston, engrave the color maps? The Powers Reproduction Corporation, New York, present a portrait of Valentino in colors. What method did they use to get the color-separation negatives of Valentino from life? How is it possible for William E. Rudge to print the "Cotton Grass," opposite page 32, on wet antique paper in colors and secure register? How many photoengravers in the world could reproduce and print the "Oriental Shawl," opposite page 80? How did the La Salle Engraving Company, Chicago, produce "An Advertising Illustration"? Examine the paper stock and printing of the Nickeloid Electrotype Company's insert from London or the portrait printed from Pantone and learn the progress photomechanical methods have made to date.

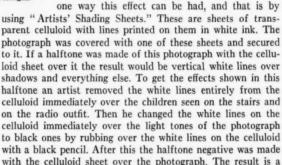
Vertical Effects in Halftones

"Photoengraver," New York city, asks: "If you will turn to the illustrations in the American Photo-Engravers book, 'Achievement,' you will find ten pages after page 368 a halftone titled, 'An Advertising Illustration,' which has brought about a hot controversy among the men in our shop. We would like to have you explain, if you can and will, just how the

effects in it are produced. You will notice this halftone has vertical lines in it. The question is, Are these lines laid with a Ben Day tint on the negative or on the copy? One of our men says it was done by stripping a line screen over the halftone screen used in the camera."

Answer.—The vertical lines could not be laid on the halftone negative for the reason that the lines are broken up with the halftone screen; neither could they be laid over the photograph, as it would be found that there would be black lines in the light areas of the photograph and white lines in the photographic shadows. There is





Color Printing on Machine-Finish Paper

The time has arrived when photoengravers will have to perfect themselves in the etching of contrasty halftones deep enough, without losing color, to print properly on mat or machine-finished paper. It only requires practice to get the confidence necessary. Many photoengravers have successfully made contrasty deep-etched coarse-screened halftones for a single printing on rough paper stock. They got little encouragement at the time for the "stunt." It is different these days. Offset color printing on uncoated stock is increasing. Rotagravure color printing on any old stock will soon be here as well as Pantone, so it behooves all photoengravers to study 120screen halftone-making for color printing on machine-finished paper and prepare to undertake confidently such work when called upon.



Stephen H. Horgan

Latest News of Pantone

Pantone appears to be improving in quality as shown by recent proofs, though they have not yet discovered that printing on watermarked paper is fatal to smooth halftone tints. A halftone portrait printed on a cotton handkerchief is quite successful. For newspaper printing it is proposed to use chromium-plated steel plates of sixteen to eighteen gage the size of the newspaper page and secure these steel plates to the iron cylinders on the electric chuck principle; that is, the cylinder must be kept magnetized while the Pantone plate is on the press. A circular titled "Pantone" describes the principle in this way: "This revolution in printing has been achieved by the imagination of a chemical engineer who has realized the possibilities of the attraction of a hard metal and the repulsion of an amalgamated metal for printers' ink. Chromium, and silver when dressed with mercury, adopt opposing attitudes toward ink. Silver amalgamated with mercury abhors printers' ink and rejects it with the most complete and utter contempt. It will have nothing whatever to do with it. On the other hand, chromium loves it. But the two metals do not quarrel about their tastes. Their differences are far too old for that and they have long since composed them. The application of these characteristics is one of Ronald Trist's most farreaching achievements. He realized that the differences of silver's contempt of ink and chromium's love for it had been settled on a precise basis. The result is that when ink is applied to a Pantone plate it adheres to the chromium surface without trespassing even microscopically upon the silver areas. This behavior is invariable and exact. There is no compromise and no quarrel. It will now be clear why an unetched and smooth surface can be made to give off images in exact facsimile.'

Lens Covering Power With Stop Changes

C. W. Barnes, Atlanta, writes: "Give the plate sizes in inches that a thirteen-inch focal lens will cover at all the usual stops on such a lens in the 'F' system. I am using a Cooke Series V process lens."

Answer.—This is something every photoengraver should know regarding the lens he is using and he can find it out easily for himself. For be it remembered that no two lenses of the same make, series, and focal length are exactly the same, the makers' circulars to the contrary notwithstanding. Your lens should "cut" a circle about fifteen inches same size as copy with full aperture and a twelve-inch circle when you reduce copy one-half. To learn the covering power for each diaphragm, put up on the copy board a well printed newspaper, focus on the ground glass the type at different reductions with each stop, then measure the diameter of the circle covered sharply, and in this manner tabulate the information you are seeking, which will enable you to work with certainty when using this lens ever after.

Highlight Halftones Increase

A noticeable feature of the illustrations in magazines at the present time is the rapidly increasing use of highlight halftones. This is due, for the most part, to the adoption of the Bassani camera and the skill being acquired by photographers in getting the most out of it. There are still a greater number of photographers who are making highlight halftone negatives in the old-fashioned ways. Competition from offset and the coming of Pantone have compelled photoengravers to perfect themselves in the making of highlight halftones. What is chiefly needed now is that pressmen will learn how to print them without showing hard, smudgy edges where the dots leave off and the white paper begins, or, in other words, print vignetted edges properly. Photoengravers and printers must learn how to handle halftones this year, for the public, publishers and advertisers are demanding them.

Notes on Offset Printing

By S. H. HORGAN

Offset Printing on a Web Press

Several times this department has commented upon the splendid work T. W. Brown is doing through web offset printing of illustrated supplements on the Australasian, Melbourne, Australia. Mr. Brown won his spurs on the Blackpool Times, England, where we first called attention to his use of offset for printing an illustrated newspaper. Today, in Melbourne, he is using a newspaper web press, fifty-one feet in length, that will print thirty-two pages of a newspaper 13 by 19 inches in size at a speed of 10,500 an hour. Mr. Brown uses a one hundred and thirty to one hundred and fifty cross line screen and gets 30,000 impressions at that speed before the plate shows signs of wearing. Duograph and other two-color printing is done in an excellent manner. If Mr. Brown with his press and outfit were in this country, what a field he would have for printing Sunday and weekly newspaper supplements!

Drawing or Photography on Offset Plates

William Gamble says in *Penrose's Annual* that in offset printing in England there are two schools. One holds that hand-drawn plates are the best, while the other school claims that in the reproduction of an artist's painting or water-color only halftone reproduction is satisfactory. He adds that there is an intermediate school that believes that photographic work may be useful as a base for the artist to work upon, the final result being the result of his skill.

Comment: It might be said that all three are right. Artists' drawings on stone or zinc are frequently the best way to get color labels and for other solid color effects as in posters. For the reproduction of paintings and water-colors no method will excel good color separation halftone negatives, but then it should be added that whichever of the above methods is used, a well trained artist to supervise the work and O. K. the proofs before printing is the one who will often save offset printing from being just mediocre.

Rotagravure-Offset

R. Jarvis Smothers, Holyoke, Massachusetts, has invented a press which combines rotagravure with offset. The purpose of the combination, evidently, is to take advantage of the greater amount of ink which an intaglio plate gives, print this on a rubber blanket, and offset the ink on rough-surfaced paper in an offset press. The newspaper account of the Smothers method states: "The new process, while entirely different from anything in use at present, combines some of the best features of present-day rotagravure and offset lithography. However, instead of using a solid copper roll, as is done today in rotagravure, or a grained zinc plate, as is done in lithography, the press invented by Mr. Smothers uses a thin copper plate on which the type or pictures are slightly etched. This plate is then placed on a patented roll. The design is inked by a single ink roller, a thin piece of steel known as a doctor blade scrapes off the surplus ink, and the image to be printed, instead of being transferred directly to paper, is transferred to a rubber blanket, which in turn transfers it to the paper."

The writer would venture to predict that if this press comes into use it will be found that a copper roll is superior to a thin copper plate attached to a cylinder, and that printing on rough paper can be done by covering the impression cylinder of a rotagravure press with resilient rubber blanket, thus dispensing with the offset press. Frank Stockinger, in his Depthotone method, etches the grained zinc plate intaglio, thus getting the increased quantity of ink which is printed on a rubber blanket and offset on paper by combining the rotagravure and offset principles.



By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company,
632 Sherman street, Chicago. Criticism of newspapers can not be made by mail.

Advance Rates Regardless of Competition

"This idea that one newspaper in a town or city can not advance its advertising rates without a similar advance by its competitor is all bunk," said a successful newspaper publisher to the writer recently. And then he went on: "I believe actu-

ally that the newspaper that advances its rates as such advance is justified makes a hit with the public and establishes itself as the dominant paper in the community. There are many cases where this has been done and usually the result is added prestige for the paper with the higher rates. It argues for it a larger and better circulation, an ability to take care of itself regardless of what the other paper does and is notice to the public that it intends to sell its product at its real worth and to make money enough to keep itself in first position at all times."

A lot of good, sensible newspaper philosophy is crammed into that statement. It may be taken and studied by some hundreds of publishers we know of who endure a suppression of ambitions and improvements that have long been contemplated but that can not be accomplished while they are giving to the public far more than they

are getting paid for. A steady push for more circulation often results in additional cost of the publication itself. This additional circulation may be a burden to the advertising department unless rates are raised. Up to a certain point only can additional circulation without additional rates be justified. And when these advanced rates are held back waiting for a competitor who is not gaining but rather losing circulation the progressive publisher must starve either himself or his patrons. The losing competitor may never advance rates, believing that by holding them down he can get more business. The publisher quoted above affirms that in his case an advance in rates resulted in more business, a greater volume, and contracts whereby advertisers agreed to have space in every issue of his newspaper during the year. At the same time transient business and the advertising of the opportunist came in for the higher rate. They paid it without complaint and thereby again advanced the higher rate paper in public estimation.

However, we doubt if conditions will ever make it possible, although it may be advisable, for newspaper publishers generally to go to a higher advertising rate whenever their circulation and costs require it without thought or consideration of the competing paper. Some communities are different from others, and individual business men may sometimes lead a revolt in a community, whereas in other communities there would be none to dispute the publisher's judgment that his newspaper required and must have a higher rate to continue to perform the best service in the community.

Narrow Width Columns Not a Mere Fad

Every now and then copies of additional newspapers adopting the twelve-em style of makeup come to us. Some have come from towns of one or two thousand people, with circulations of but ten or fifteen hundred. One such newspaper

received is the best example of neatness and modern design that we have seen.

Publishers tell us that the cost of changing from thirteen ems to the twelve-em style depends a great deal on the equipment of the plant press, folder, composing machine, etc. If the press will take in a large six-column quarto sheet, usually the bearings and chases can be made to accommodate the width of form necessary to make the paper seven-column size on a 301/2 by 44 sheet. Grippers and delivery must also be suitable for the narrower margins of the paper and then all the slugs, leads, rules, dashes, and furniture used must be cut down. Column rules sometimes must be three-point instead of six-point body to gain that little bit necessary in the new order of things, while sidesticks and footsticks can always be made to order. One small-town publisher accomplished the change with but thirty



G. L. Caswell

dollars' expense, while another, a county-seat semi-weekly, estimated the cost at fifty dollars and paid more.

The cost, however, is not all in making this change. It takes some work and extra hours the first issue. Every advertisement has to be reset, cuts made narrower, and rules, slugs, and leads cut down to the new width. Every man in the shop must be "on his toes" for the plunge. Editors must accommodate heads to the narrower width and understand that stories will string out longer. Possibly some other adjustments may be necessary, and then — see whether you like it any better than the old conventional style.

The public and advertisers do not seem to sense or care that the columns are narrower. Adding one-twelfth to the advertising rate is easily figured in the profit and loss side of the problem, and in most cases there is little added expense.

An eight-column page may be made out of a seven-column page and you will find usually the public and patrons will never notice it nor speak of it unless the newspaper advertises the fact. Advertisers know they are paying the same amount a column inch as before but do not criticize nor complain, since all advertisers must be treated alike. Publishers who have thus added eight columns to their papers are enabled to get along without so many extra pages, with a consequent lessening of costs, and they tell us that apparently nobody noticed the change or gave it much thought, if any at all.

Plates, both news and features, are to be purchased in a regular service for the twelve-em column, while advertising cuts are quite generally made to fit the narrower column regardless of orders.

We have felt for several years that the movement toward the narrower style of column was a fad and that it would prove unpopular with publishers, but now we find most newspaper makers are discussing the proposition seriously and are considering its advantages and costs with a view to making the change sometime.

Local Papers Will Have Circulation Audits

The question of auditing and guaranteeing the circulations of local newspapers is being considered diligently in many states at this time. It is a subject for discussion in several state association programs and before boards of directors. There seems to be a point to which local newspaper publishers will go in this matter, and there they balk. That point is not the expense, exactly, though that enters into their calculations. It is as to the effect of the report on their competition. Unless a competitor will have the same audit and guarantee, there is in the other publisher's mind the question of whether his competitor may not make an unofficial claim of far greater circulation and make capital out of the showing.

We have thought and advised in several states that some local man or bureau be engaged for such auditing service, whereby the expense of making the audit may be held at a minimum. The character of the audit may be kept secret or used in a showing to advertisers and the public in a detailed manner that will inspire confidence and business. That advertisers locally as well as nationally are coming more and more to the point of demanding some such showing is not to be denied. But we believe a man or men in each state may be found who can be assigned to this work with a certificate of their state association authorizing them as accredited auditors that will make their reports acceptable and worth while. The cost, of course, must depend on the character and willingness of the auditor to serve. It is an idea that should and will be worked out to the benefit of all in due time.

Publishers to Vote Rewards of Merit

Five hundred newspaper editors of Kansas have been requested by the Kansas Agricultural College chapter of Sigma Delta Chi to be ready to vote on September first to select the superior editors of the Sunflower state in a score of different classifications. The contest is unique and worthy of notice, as it attempts a selection of editors for honors seldom if ever before awarded in such fashion.

For daily newspapers the questions to be voted on are as follows:

- (1) Best editorial page.
- (2) The best humorous column or paragraph column.
- (3) The newspaper having the best front page from the standpoint of content and makeup.
 - (4) Editor of the best agricultural page or department.
- (5) The editor who makes the most constructive campaign for industrial development in his community.
- (6) The editor who makes the most constructive campaign against graft, crime, or corruption in public office.

For weeklies, semi-weeklies, and tri-weeklies the contest includes about the same honors with the addition of one for the best newspaper from a typographical standpoint.

For both weeklies and dailies the best all-round newspaper in each of the congressional districts of the state and the woman actively engaged in newspaper work who has done the most constructive good in Kansas journalism.

The contest thus opens a wide field for public favor and will permit honors for each of twenty-one publishers or publications

It may be said for such a contest that it opens up a wide range for competition in newspaper making and writing and will permit the award of honors without disparagement to those who do not receive the most favorable vote. The net result can not but be closer attention to the subjects and departments to be considered and a consequent betterment of all newspapers in the state. Just as years ago individual state contests for best front pages created an interest in first-page content and makeup and in many cases actually resulted in elimination of advertising from such pages, so will the study of departments and columns and certain lines of leadership in the many communities result in bettering the publications generally. With fair and competent judging by all concerned the awards would be worth much to those receiving them. But careless or prejudiced voting might rob the contest of its practical results and be a detriment to the business.

Observations in the Field

Wisconsin publishers are very seriously considering the possibility of providing themselves with the services of a good field manager by entering into an arrangement with Minnesota Editorial Association for a hook-up with their capable manager, Sam Haislet. At the annual Wisconsin Press Association meeting February 9-11 this subject was one of the important topics for discussion, and Saturday, the 11th, was devoted to a settlement of the proposition. North and South Dakota are now in a hook-up with Minnesota and are contributing to the maintenance of the field manager's office in Minneapolis. With Wisconsin in the partnership it would make a big job for the field manager and at the same time provide this special service to the publishers of all four states.

MINNESOTA has a "scandal sheet" law, passed in 1925, under which a Hennepin County district court recently enjoined the publication of two alleged scandal sheets. The case has been certified to the state supreme court, which will pass on the constitutionality of the law. Pending this decision the two papers involved are out of print. The Minnesota Press says that comment has been quite general on this case and newspaper publishers of that state, while quite generally agreeing that the papers mentioned in the suit may have been rightfully suppressed, still are looking askance at the decision as possibly affecting the freedom of the press generally. There is a law of libel under which newspapers or publishers may be held for damages and punishment. We predict that the supreme court decision will clear up the matter and as usual in such cases hold that under the constitution the freedom of the press may not be abridged nor in any way hampered.

CLUB WOMEN of Bemidji, Minnesota, last November undertook publication of the Bemidji Pioneer for one week. They evidently had a lot of fun as well as work out of it and gained a complete sympathy for newspaper publishers generally. As they testify in a statement made by the lady who acted as managing editor: "It has been great sport. We have learned much. Never again will we call in at 1:30 to ask the editor to put a club notice on the front page. Never again will we call to complain that our name was omitted from a program published on the previous day. Nor will we ever again ask the city editor to write up an article from a few scratchy lead pencil notes. In this brief time we have had our trials, knocks, and complaints. We have seen a bit of the hundred and one factions and thousand and one individuals a newspaper must endeavor to please. We realize that this is all just a part of the daily routine and ritual of the newspaperman. And so next Monday morning we return to our tasks and professions with profound respect for the people who are in the organized businesses of presenting the news to the public."

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Franklin County News, Greenfield, Massa-chusetts.—First page makeup on your issues for January 20 and 27 is pleasing and attractive, the former page being especially good as a result of balancing the illustrations, something very few would have thought of. It is reproduced. If the panel at the bottom could have been in the exact enter, side to side, the makeup would be perfectly

Advertisement in the modernistic manner, published by Walker & Co., outdoor advertising specialists, Detroit.

symmetrical. We regret the lines of the heads set in antique are not equal in length for the sake of balance, but more especially regret that there is no second deck to dress them up and make the jump from head to text less abrupt. We do not like the wide gap between the first and the last end of the wide gap between the first and the last end of the line across the masthead and suggest that the rule underneath this line be omitted hereafter and the sentiment, with the name of its author, brought together in the center over the name of the paper. Presswork is somewhat slurred and the advertisements without borders are weak and seemingly unfinished. As a rule, too, the display of advertisements is weak.

HiTimes Mobile—Vours is a very good school.

HiTimes, Mobile. .-Yours is a very good school paper. Although inking and impression are weak on some issues, and especially noticeable on the half-tone in the masthead, the presswork is above the average. There are too many Cheltenham Bold heads at the top of columns; we suggest that at least two of the style commonly placed at the top of the second and fifth columns be placed in the of the second and fifth columns be placed in the lower part of the page. Major decks of No. 1 and No. 2 heads should be set drop-line fashion; the style adopted by you requires all lines to be full column width and extra wide spacing between words often results. In addition, the heads have an unpleasing, solid effect. The editorial page is especially good; in fact, all other pages equal or surpass the first, which is an altogether unusual situation. situation.

situation. The Ledger-Tribune, Attica, Indiana.— Yeur thirty-two-page issue for December 31, featuring the installation of a new Duplex perfecting press, is commendable. While the printing is light, due, we think, to lack of impression rather than of ink, the effect is clean and readable — better, in fact, than if the error were in the other direction. The first pages of all three sections are admirable; the

heads are good and, except for a tendency to slight heads are good and, except for a tendency to slight the lower part of the page, they are well arranged. Advertisements are of a simple, readable style, and display, as a rule, is effective. Their appearance is not all it might be, first, because unrelated types are combined in some, but particularly because vari-ous decorative borders are used. The egg and dart, one of the finest and one which creates a fine effect with light fee clicktyle grown is two light. one of the finest and one which creates a fine effect with light-face old-style roman, is too light and of too refined design to be used with such bold types as appear in the electric company's display. Facing that advertisement is one for the Chamber of Commerce with an eighteen-point rule border. Such a heavy border couldn't be gotten into the Chicago Tribune or the New York Times—in hundreds of papers, large and small—so why let it cheapen yours? Makeup of advertisements is not always good. By far the best makeup is the pyramid, followed by leading newspapers everywhere, on which advertisements are grouped from the lower right-hand corner. An imaginary diagonal line where, on which advertisements are grouped from the lower right-hand corner. An imaginary diagonal line from the lower left-hand to the upper right-hand corner of the page marks a more or less definite division between text on the left and ads. on the right. The most serious of all makeup faults is to place an advertisement clear of others. A large cut, if heavy, like most halftones are, is also better if it doesn't stand like an island in the sea, even though such a cut is a news feature.

though such a cut is a news feature.

The Vevay Reveille-Enterprise, Vevay, Indiana.

—Your Christmas issue is commendable in all respects, especially in view of the limited time required to produce it. Although inking is not as even as we would like — and there is evidence of too much ink in places — presswork is good. Another sheet of impression with less ink would correct the fault. The entire packing on the cylinder output to be changed after each form; a living output. ought to be changed after each form; a high cut-in on one run will naturally weaken the impression at that point for the next. The best mechanical feature that point for the next. The best mechanical feature is the ad. composition, which is above average; restraint in number of points emphasized and good contrast permitting those displayed to really stand out are commendable features. Their appearance, and the paper as a whole, is affected adversely because of the frequent use of a border of square (black) units. Being so spotty this border attracts attention to itself and away from the type which is the important thing. Plain rule makes the best border; it definitely marks the limits and, being continuous, makes a more unified display, yet does not itself attract. If you will compare one of the pages in this issue on which they are not, you will henceforth pyramid all of them.

The Keddipperint Papers, Bear Lake, Michigan.

THE KEDDIPRINT PAPERS. Rear Lake. Michigan. THE KEDDIPRINT PAPERS, Bear Lake, Michigan.

—While your apprentice labored under a serious
handicap in following a style frequently followed
on theatrical advertisements, the Ramsdell display
is otherwise commendable. Heavy rules used on two
sides of panels to indicate shading or thickness sides of panels to indicate shading or thickness— as though they were planks of wood—are detri-mental to the appearance of any advertisement and by their prominence det-act from the type. The head would be better if the word "Theater" were larger and occupied more of the horizontal space between the enlarged "R" and "L," the begin-ning and end of the word Ramsdell, between which only below the other letters of which the words ning and end of the word Kamsoell, between which and below the other letters of which the words "Theater" and "Manistee" appear. The tendency in advertising is decidedly away from bold and bizarre effects. While people used to think such effects attracted attention and were impressive, they now find the tendency is to turn away from such display, which is hard to look at and read, also

how and the tenency is to tain any form display, which is hard to look at and read, also cheap looking.

Illustrated Mail, Hobart, Tasmania.—We appreciate the Christmas issue, which is decidedly interesting in content. The offset cover is remarkably well done; it is both attractive and impressive well done; it is both attractive and impressive the state of hold-face types. well done; it is both attractive and impressive. Crowding and the extensive use of bold-face types, even for the body matter, are detrimental to the appearance of some advertisements. Spacing also is often bad, as witness the Clark Brothers' space. The ad. on page 108 is among the better sort, the type is good and it is not crowded. Compare it with the compare on page 100 where the crowded. with the one on page 109, where the extensive use of capitals creates an effect of crowding, although crowding is less serious here than on a number of other ads. Notice, also, how much better the plain

rule border on 108 is than the one having the effect of rope on the 109. Though the latter has the advantage in position the ad. of 108 more than holds its own; and the sole reason is typography. Presswork is good, but the appearance of some text pages is unpleasing because the cuts contrast so widely with the shape of the page, leaving awkward gaps of white space. A plain two-point rule preferable as parallel engenoming face. oint rule, preferably a parallel one-point face, ould have much better effect as a border on these

The Daily Republican, Rushville, Indiana.—The first section of your Christmas issue is commendable, but much of what might have been accomplished from the standpoint of appearance and dis-play force is sacrificed because the red used for emphasizing important display is too strong and the green, in which the smaller type of the ads. and that of the text matter is printed, is too weak. The red stands away out in front and is frightening, especially with the green so weak. If the green were stronger the red used might be satisfactory. The printing is otherwise a bit pale, the result of

too little impression rather than of too little ink.

Midlothian Mercury, Midlothian, Illinois.—Your
first page is excellent, but the helter-skelter mixture of extra-condensed block-letter type, such as is commonly used for news headlines, with the obese Cooper Black makes some of the advertisements

ry unpleasing.

Amos Weston, Boston.—If printers and adver-AMOS WESTON, BOSION.—It printers and auverising men will persist in such typographical atrocities as the advertisement you send but did not do, in which practically every item is set in a different style of type, after all that has been said against the practice—and proved—the business will the practice — and proved — the businesseither degenerate or those who do them will or later be doing something else. We are inclined to the latter belief. The designer of this ad., published by one of America's leading stores, doubtless thought



Another effective advertisement by Walker & Co., published in the $D.\ A.\ C.\ News$, where it was in two colors. The heavy line across the top and the exclamation point across the initial and through the word "Bold" were in orange.

he was doing a clever stunt, something that would attract considerable attention. You are right, though, in considering it very poor.

Shenawdoah Valley, New Market, Virginia.—You have surely made a remarkable improvement in the paper; there is no comparison "before and after," but some room for further improvement. There should be more sizable headlines on the first page. Wide areas exist without the relief of a headline to break the monotony of the desert-like expanse of plain reading matter. Such a page can not panse of plain reading matter. Such a page can not be interesting. Presswork is excellent; advertise-ments are well arranged and displayed, although

there is too much mixing of unrelated type faces like the Cooper Black and condensed block-letter type frequently combined.

Hartford County Herald, Ahoskie, North Carolina.—First page makeup is attractive, also decid-

Ina.—First page makeup is attractive edly interesting; while the inking is a little heavy the print is also good. Advertisements are good enough and with one style of display type prac-tically used altogether, namely, Chel-tenham Bold, which is also used for the news-heads and the masthead on page one, the consistency throughout is admirable. Printers using a variety of type faces should get hold of a copy of your paper and see where they're wrong.

The Indian Daily Mail, Bombay,

ndia.—The contents of your 1927 nnual are manifestly interesting and annual are manifestly interesting and the text pages are typographically satisfactory, at least so far as makeup is concerned. Advertisements are set in caps. in some, and styles that are not harmonious are combined in others. All these details, however, would shink to comparative unimportance if the print were better. The letters are clear enough, but the impression is altogether too heavy. You pression is altogether too heavy. You can feel the letters from the opposite side of the sheet, which is going quite too strong in the matter of

Sauk Center Herald, Sauk Center, Sauk Center Herald, Sauk Center, Minnesota.—There is much to commend in the appearance of your January 19 first page. A good feature is that there are headings in all parts of the page. Most publishers improperly mass them along the top, leaving the bottom part at least relatively beyon. The good property of the page. reaving the bottom part at least rela-tively barren. The smaller heads in the lower part of the page are also nicely arranged in a well balanced formation. Another good feature is the use of heads set in italics in alternate columns, providing for heads at the tops of all columns without the effect of confusion that results when heads that are similar appear alongside. These also are good.

alongside. These also are good. In fact, only the top heads give an excuse for finding fault. The lines are quite crowded, an easy thing to overcome, which, if overcome, and with a little more impression, will mean a really excellent page. Another point with respect to the top heads: there is scarcely enough contrast be-tween the sizes of type used in the several decks; the first and thi d decks should be in larger type or the second and fourth in smaller. Advertisements are very good, but you incline toward the use of heavier borders than we feel should be used. Pyramiding the advertisements is a good feature.

Headlight-Herald, Tracy, Minnesota.-The Headtight-Herald, Tracy, Minnesota.—If you had used a slightly stronger green for printing your special Christmas issue it would be fine. The small size of the news type is hard to read when printed in such a weak color. All other details are exceptionally well handled.

The Clarion, Chicago.—The first page of your January 20 issue is lively and interesting. Very good balance is achieved with the display features, good balance is achieved with the display features, which was difficult, considering they are mostly quite large and of different appearance. The lines are too short in the two-column head, "Westwood Bank Robber Caught." Each line should have been an inch and a half longer. The same. to a lesser extent, applies to the other two-column heads. Printing is not all it should be, the flow of ink being too strong and the impression too weak. This probably influenced opening up the fountain so wide. Advertisements are unusually good.

JOSEPH F. RUDMIN, Ithaca, New York.—The Altman advertisement is interesting, attractive, and effective.

The Tech Pep, Portland, Oregon,-Your Christ-The Tech Fep, Fortland, Oregon.—Your Christ-mas issue, printed on smooth stock, is a cracker-jack. The first page, on which green and red are used as extra colors, is attractive, as are also the advertisements, and the printing is above reproach, at least in its class.

Century bold do not fit in with the Old English used for the heading and the old style type of the body.

Anacortes American, Anacortes, Washington.— Except for the composition of advertisements your

ed are always surprised to find ability in the good. The Franklin County News COMPLETE PROGRAM FOR MASS. FAIRS CONVENTION COMMITTEES CHOSEN FOR "FORWARD GREENFIELD!"

First page of the Franklin County News, Greenfield, Massachusetts, the positioning of the four halftones on which illustrates how a little care and thought develop an appearance that is unusual and striking, also pleasing, in what might otherwise be ordinary and commonplace.

Christmas issue is a dandy. Some of the ads, are good, but the mixing of fat and lean types in others creates a bad effect. Weak unit borders that are not pleasing and which, furthermore, do not match up with the type contribute to the effect. Another fault is the setting of relatively large blocks of matter wholly in capitals. This was doubt-



Advertisement in the form of a Christmas tree accomplished with one of the newer and very popular series of borders and ornaments and the deservedly popular imported Bernhard Cursive type face. By the Machine Composition Company, Boston.

less due to a desire to utilize the machine and, not having mats of lower case of adequate size, the caps, were used. With the volume of advertising

caps. were used. With the volume of advertising you carry we feel mats, for setting fourteen and eighteen point would be a good investment.

Shakopee Argus-Tribune, Shakopee, Minnesota.—Though the holly border used on all advertisements detracts from their appearance, the special Christmas edition is very commendable. With plain rule borders in use, as is probably your custom, the appearance would be fine.

The Haxtun Harvest, Haxtun, Colorado.—The use of one style of type and that a relatively light one— Cheltenham Wide—for the display of advertisements has much to do with the general all-around beauty of your special Christmas number. It proves that those who insist that boldface types are essential to effective advertising display are wrong. You have been years ahead of the pro-cession; others in numbers are comcession; others in numbers are com-ing to lighter-toned display. Press-work is excellent. The Fitzgerald ad-vertisement has an effect of crowd-ing, which is in contrast with most of the advertisements in which the allotment of white space is very lib-

allotment of white space is very lib-eral and exceptionally well distributed. Bent County Democrat, Las Ani-mas, Colorado.— Presswork is good on your Christmas edition, and the advertisements are unusually well ar-ranged and displayed. Their appearance and that of the paper as whole is not all it should be becau whole is not all it should be because of the frequent mixing of type faces of unrelated design, shape, and tone. If you must continue to use a varied assortment of types in your advertisements, by all means confine the display of each advertisement to one style. Make it individual and pleasing in itself. We also suggest that you use plain rule borders and not sixpoint or heavier ones. Standardize on two or three point, and where the advertisements are large, half-page or ver, use these light rules double or triple. They will then have the required strength because of their width to match the advertisements without being so strong in tone as to overshadow the type matter. There is a shade of taste required in placing borders around ads. The ad. itself should be considered first and the border built around it, not vice versa. If the general appearance of the ad. is light, a light border should also be used; if the ad. is dark or bold a heavier border may be used, etc.

Othorne County Farmer, Osborne, Kansas. of the frequent mixing of type faces

a heavier border may be used, etc.

Osborne County Farmer, Osborne, Kansas.—
While your paper is beautifully printed and the advertisements are excellent it is not impressive because there are so few news-heads on the first page, also because advertisements appear thereon. Two news-heads of modest size and two box heads are all that appear on the first page of the issue you submit; the page is otherwise quite barren in appearance and therefore likely to be considered barren of news. Except for one page, the advertisements are pyramided. On that page, unfortunately, the single large advertisement, that of the Botkin store, is in the upper right-hand corner. It should have been placed in the lower corner.

The Weekly Calistogan, Calistoga, California.—

The Weekly Calistogan, Calistoga, California.—Your special Christmas issue is excellent, presswork and composition of advertisements being altogether out of the ordinary. It is quite unusual to find a paper with both these features maintained at such a high standard.

San Juan Mission News, San Juan, California. We can not help marveling at the attractiveness of your issue for December 16 if the presswork were good. The fact that the impression is too weak probably influenced the excessive inking. The paper is smeared in places so the really excellent advertisements don't show to good advantage. Some of them are crowded, however, too many lines being of them are crowded, however, too many lines being set in large size. The most effective display results when the big and important features are strongly emphasized and when the others are kept down. thereby through contrast helping the important ones to stand out. Display and arrangement are sensible and whiting out is nearly always excellent. Plain rules are almost consistently used as border and we hope this style will be followed.



By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Do Not "Strong Arm" the Distributor

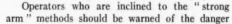
A matrix was received accompanied by a letter describing a trouble which was obscure, owing no doubt to the fact that all the preceding operations were not known.

Answer.—We have your letter and the matrix. The matrix shows the result of some external force which the distributor is unable to inflict unless it is forced. The description appears

to be clear enough; but we are unable to secure any clue to the cause, so our suggestions will be along the line of tests, as we should have entire history of the trouble. When a trouble such as you describe had its inception it probably was associated with something that was done by some person to the distributor box, to the screws, or to the clutch. We will begin by having you raise the back distributor screw. When it is elevated, place the upper lug of a matrix on the highest part of the back top rail of the box, and while you hold the matrix there observe how much, if any, space is present between the brass strip of the distributor bar and the top of the matrix lug which you are holding on the back rail. Examine closely. You should have a small clearance at this point; this clearance was there when the

machine was installed. If it shows approximately one sixtyfourth of an inch the proper space is still there. Next you may take out the distributor box by turning the box screw in the full distance. Before this is done you will have to back the cams until the second elevator bar descends from the box. When the box is out, place the upper lugs of the matrix on the two top rails and the body of the matrix between these rails. Note if there is just enough room between these rails for the body of the matrix and no more. It happens occasionally that the operator in removing the box does not turn the screw in the full distance, as he should; as a result the front rail is deflected towards the back rail and it causes the matrix to bind when it reaches the highest part of the rails and this may be the cause of your trouble. If these points appear normal, return the box to its place and be certain that the washer is next to the head of the screw when you tighten it in place. The next test is made when you bring the back screw down and time it by the gear time pin in the slot opposite the short tooth in the upper front gear. When this is done leave the belt off the pulley and turn the screws by hand so that you can see the beginning points of the two front screws at the left end (front). Lock the distributor shifter back and make a close examination of these points. Points of the front screws should have an identical relative position, and besides this the back screw point must also have the same relative position as the two front screws. The reason for this is plain; the points of these screws engage behind the corresponding three lugs of each matrix and the matrix is propelled along the top rails of the box by the carrying faces of these screws. If these screws are not precise in engaging the lugs of the matrix the matrix will not travel true along the top rails and as a consequence will give trouble when the matrix combination teeth engage with the rails on the distributor bar. These screws can not of themselves get out of order; if they are out of time it is due to mishandling by some one.

If these screws are in time, as they should be, it then leaves you the problem as it started. So again we would suggest that you check up each of the foregoing. See if you can recollect whether or not some one had the distributor clutch off or if some one took down the distributor box. Each of the screws has a time pin, and even if this was disconnected it would be a difficult matter to operate the screws with these pins in position. As a final point, when you close down the back screw see if it has any play where it locks by the spring hook which is close to the back cam. No play whatever should be present. If any is noted, insert a thin piece of metal under the catch to hold it tight and to prevent the play.



in backing the distributor screws too far and with excessive force. A slight backward movement, with light pressure, is usually all that is necessary to relieve any binding that may be found at any time.



E. M. Keating

Delivery Cam Roll Arm Slipped

An operator writes: "The delivery cam roll arm slipped and I reset it according to instructions given on page 34 in 'The Mechanism of the Linotype.' After readjusting it, I verified the position of the delivery slide and noted that the stopping pawl was clearing the stop lever the right distance. I allowed the cams to make one complete revolution and then commenced to reset. After two lines were sent through I noticed that the spaceband lever pawl and the transfer slide finger did not return to their proper places. I had to reset the transfer cam roll lever, also following the directions given on page 35. When this was done I found that the spaceband lever pawl returned correctly to place as well as the elevator transfer lever. I reset the delivery lever cam roll arm and since that time I have not been troubled. Would like to know what could have caused the slipping of the elevator cam roll lever after I had set the delivery slide cam roll arm, as these parts are not connected and are on different shafts. I await your explanation."

Answer.— In making the adjustment of the delivery lever cam roll arm it was necessary to loosen the two screws which clamp it to the shaft. When it was loose enough to adjust, you probably allowed the arm to slip back on the shaft an eighth

of an inch and when you tightened the two screws the clamping part of the arm was a trifle away from the column instead of being tight against it. When the delivery slide was returned to normal position the part of the cam roll, which at normal is adjacent to the elevator transfer cam roll lever, engaged this lever and pushed it toward the right (view from front). This lever when pushed to the right will not return the elevator transfer slide, nor the spaceband lever to normal position, hence you found it necessary to adjust the elevator transfer cam roll lever, and when you readjusted the delivery lever cam roll arm you doubtless pushed the arm hub against the column; this latter action prevented any further mishaps. Whenever you are adjusting the delivery slide cam roll arm, be certain that the hub of the arm is tight against the column while the hub of the delivery slide lever is in like position at the front of the column.

Duplex Rail Bends Because of Short Lines

An operator asks the reason the duplex rail of the first elevator bends, as it has occurred several times recently.

Answer.— Doubtless you are using the duplex rail E-1207, which owing to the space between the lugs will bend if the front lower lug of a thick matrix becomes wedged in a position opposite the duplex rail. This will occur if the operator sends away a short line and the matrix at the left end binds a trifle. It will also occur if the front lower lugs have bruises raised on their upper surface which will retard their movement and cause them to twist; this latter action can only occur with lines that are too short. On applying a new one you should try it out with the plunger disconnected and watch action of every line, sending away quite a number of lines to test with. When testing, use normal lines. If everything works correctly, try a few short lines and be ready to push the lever back the instant anything irregular occurs in the descent of the line.

Should Not Wash Matrices

An operator, new on the job, finds the machine and the matrices in a deplorable state. He had an argument with the proprietor regarding the advisability of washing the matrices in wood alcohol. The operator wanted to give the matrices an alcohol bath, but the owner stood out against this plan, and our opinion was sought.

Answer.— We have not as yet seen matrices so dirty that they should be washed, so we are up against it. Ordinarily we would state that matrices should not be washed in any liquid. Clean the upturned edges with the cleaning rubbers while they are in a galley, then brush them clean with a magazine brush; turn them over and repeat on the opposite edge. Before the matrices are run into the magazine it should be cleaned, first with a dry brush and then, when all the loose dust has been removed, wash it with wood alcohol, gasoline, or energine. This washing is to be done with a different brush. Do not run the matrices into the magazine until the three distributor screws are cleaned free of dust and grease; use a magazine brush or a tooth brush and be certain that the parts close to the bearings of the screws are free from oil. Examine the ejector blade and see if it is oily; if so, clean it and also the parts with which it has contact. Do not use oil in the mold or on the ejectors. Every point where the matrices touch should be free from oil. The usual cause for grimy matrices is the careless use of the oil can and lack of clean parts where the matrices strike. If the matrices and the machine receive the care they should have, the matrices can not become coated as you have described. You have an opportunity before you now to demonstrate just how the machine, the matrices, and the spacebands should be taken care of. No doubt you have the right idea about the necessity of cleanliness of matrices and machine parts.

Clean Jets and Air Vents Daily

An operator submits slugs showing unmistakable signs of clogged jets at right end of pot mouthpiece.

Answer.—The only cause we can see for the trouble you are having is possibly the clogging of the jets at the right end of the pot mouthpiece. We suggest that you drill out these holes, and if that does not remedy the trouble drill with the proper drill another hole between the first and second jets. All of the jets in the mouthpiece should be opened daily with a stubby piece of stiff wire. Also the air vents between the holes should be opened daily.

Give Spacebands Careful Attention

A spaceband was submitted showing a groove worn where it rubbed on the slide. This trouble arose on a job of recasting, and was not discovered until it was too late to mend it.

Answer.— It is quite possible the damage to the wedge was caused by grit which in some way became lodged between the slide and the wedge of the spaceband. The usual practice in a case such as you describe, where a great many lines were to be recast, is to prepare a similar line and hold it in waiting, then after a number of slugs are cast send away the line and use it. However, if you wish to keep the line intact you may rub some graphite on the wedge part of the spaceband about every twenty lines that are cast. This can be done by stopping the cams at normal position and applying the graphite while the line remains in the jaws of the first elevator. It is quite possible that the cause of the cutting of the wedge of the spaceband and the detaching of brass from the matrix was due to lack of lubrication. Steel parts rubbing together under strong frictional contact will cut where lubrication is absent. Lubricating spacebands occasionally during recasting should prevent a recurrence of this trouble.

Keep the Inside of Mold Clean

Operator submits slugs showing marks from ejector at one end and also evidence of clinging of slug to mold body and cap.

Answer- We note how the ejector appears to drive into the slug at the upper end. Our first suggestion is to remove the mold and polish it, using a good silver polish. First use a sharp piece of brass rule on the surface to remove any attached particles of metal. When you are through polishing, the surface of the cap and the body should be very bright. Apply the silver polish with a wood reglet, and in polishing do not neglect the grooves in the mold cap in which the ribs are formed. The liners should not have pieces of metal attached, and the ends which project towards the mold cell should be smooth and bright. This treatment of the mold should lessen the resistance to the outgoing slug at the upper end where it appeared to bind and therefore allow the slug to be driven out without marring the base where the ejector blade entered. Break open some of the slugs, and if they appear spongy it may be necessary to give attention to the plunger or to the well. Do not neglect the daily cleaning of the plunger or the weekly cleaning of the well with a scraper or wire brush, the latter to be preferred.

STOP

Work Is the Spice of Life

Work is the foundation of all business. Work is the fount of all prosperity. Work is the parent of genius. Work is the salt that gives life its savor. Work laid the foundation of every fortune in the world. Fools hate work; wise men love work. Work is represented in every loaf of bread that comes from the oven, in every train that crosses the continent, in every newspaper that comes from the press. Work is the mother of democracy. All progress springs from work.

"The Job Gets Its Man"

The following is an appreciation of J. L. Frazier, written on his appointment as editor of The Inland Printer, at the invitation of the publishers, by Homer J. Buckley, of Buckley, Dement & Co., Chicago, and president of the Direct Mail Advertising Association



T ONE of the general sessions of the Direct Mail Advertising Association in Chicago last October a rather short, reasonably plump, and somewhat dark complexioned fellow got up in the grand ballroom of the Stevens Hotel and, by way of introduction, convinced over two thousand people of the importance of good printing to ad-

vertising. Then he rolled up his sleeves and told them how to do it. At a previous convention he was still going strong when the chairman whispered, "Time's up." The speaker apologized, but instead of bringing sighs of relief, the apology

brought cries for more. And he gave them more. It is not surprising that, today, this man is most in demand of all who speak on printing and has more invitations to appear before advertising clubs than he can accept. The demand for him to appear at the Chicago convention was insistent.

I am told that only the other night he addressed a meeting, mostly of laymen, at the Newberry library. It was one lecture in a course that began last fall, and, although it rained and was a miserable night to be out, the largest crowd of the season was present.

It is not that J. L. Frazier is a good talker. The kind of audiences Frazier faces are not wanting to be entertained. They want facts—to learn something they can put to work. And in all the years that I have known "J. L.," on all the occasions when I have heard him talk and every time I have had a part in putting him on programs he has delivered—one hundred per cent. He knows his stuff, but, better still, how to get it over to the other fellow.

And, now, the publishers of THE INLAND PRINTER tell me he becomes editor March 1. Congratulations all round—to the company, to my fellow readers, and to you, "J. L." The job gets its man.

You, readers, may wonder how I get that way — calling him "J. L." Well, that's easy. Once Frazier and I were located in the same building and saw each other nearly every day. He's a friendly sort, and I just can't call him Mr. Frazier, or even Frazier, when we meet face to face, so why should I in print?

Since he has been in or next door to printers' ink ever since I have known him, I had to ask him when he got his first whiff

of the stuff. In answer, he tells me he began printing at eleven, that he ran the local paper while attending high school, worked his way at college setting type and has been in close touch with printing and printers ever since. "Dyed in the wool" printer, sure enough. And he has passed the dangerous age, forty, according to some well known magazine writer I don't remember. No chance of backsliding to less honorable crafts.

"J. L." has done editorial work on newspapers. He has worked as a practical printer—up to the point of becoming superintendent, at twenty-three, in a plant publishing an eight to twelve page daily and doing a general run of commercial printing. While doing that—still in Kansas—on the Law-

rence Journal-World - he wrote articles for printing-trade papers. These resulted in his coming to Chicago in January, 1914, to become chief instructor of the I.T.U. Course in Printing and to edit the typographical departments of THE INLAND PRINTER. Later, when the union took over the conduct of the school and moved it to Indianapolis, Frazier resigned, was given an honorable withdrawal card from the union, in which he had maintained active membership, even though work at case or foreman's desk was, for him, a thing of the past. He then began, as associate editor, to devote more time to the magazine and to write advertising.

In 1919 " J. L." became advertising manager for the Seng Company, a large manufacturer in the furniture field, which position he has held for almost nine years. He could not forget his first love, and it begins to look like his only one, so continued to conduct his departments, doing that work at home, he says, for the joy of it.

Instead of losing touch, "J. L." has kept in touch—close touch.

Not only that, but he has added something to himself which will mean much to him as editor and to subscribers, as readers, now that printers are taking so much interest in direct advertising on their own account and in producing it for others.

The job of editor of The Inland Printer is a big one, but I'll gamble on Frazier being big enough for the job. As a representative of the printing business, as a subscriber, as a friend of Frazier's, and as one who has watched his work in print and on platforms for years, I predict a bright future for The Inland Printer and its readers.

The job gets its man; the man gets his job.



The New Editor



This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalties and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Speeding Up Die-Stamping Jobs

To the Editor: PORTLAND, OREGON.

We have lately equipped our shop with a machine for doing printed embossing; that is, the powder and heat system. By experimenting, we have discovered an unintended use for the machine which, however, it performs excellently.

By utilizing the high heating capacity of the machine we are turning out rush die-stamping orders on the same day that they are stamped. Instead of laying the sheets or cards singly on racks, to be set away to dry over night, we run the sheets through the heater and they dry immediately.

Ordinary small heaters do not do the work as well as the large covered ones.

EDMOND A. DU PERRIER.

2000

The Lethargic Revivalists

To the Editor:

St. Louis, Missouri.

It seems to me that our neo-typographers are somewhat slow. I am disappointed in not already seeing a revival of that type face in which the letters were strung on a telegraph wire between two poles, and also that other face in which the letters were constructed of wood limbs and knots. But perhaps they'll get around to these when they have exhausted the numbered Ornamenteds" to be found in the latter part of the old Bruce foundry specimen book. These didn't sell well, despite their French origin (mayhap Bruce used them because he could buy the matrices cheap), but perhaps our strivers for the "different" (mostly expressed in the bizarre) can drum up more patronage for them nowadays. Take notice, you neophytes! You can't stick to Vogue and Bazar typography too long, you know. I may add that there are some ugly "Antique" faces (not all Antiques are ugly, let me tell you!) in the old specimen books which you might copy. YOUR GRANDAD.

SIN

Casting Running Heads on Linotype

To the Editor:

LITTLE FERRY, NEW JERSEY.

When casting running heads with folios for books that often run to several hundred pages, many linotype operators open the vise after every line or let the elevator go down and raise it high enough with the left hand to permit changing the matrices — both tiresome and inconvenient methods. This applies to the right-hand figures, as:

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It is not difficult to lift out the left-hand figures because no part of the machine interferes as it does on the right side where the assembler is located.

A simple and quick method of overcoming this is to remove the assembler front plate. Only one screw must be taken out. This allows an unobstructed working area and the operator can change each line easily, with a saving in time. The part can quickly be replaced.

H. G. Frank.

Comments on Rollwell Press Story

To the Editor: Grand Rapids, Michigan.

A few words of commendation on your story, "How Loyalty Saved the Rollwell Press," in your January issue. The fact is, outside of the smaller shops, the employes are not working for the boss; they must please the Joseph Josephs in charge, who are the judges of the employe's worth. An employe might give the best years of his life for his boss, but with the advent of a new Josephs, new faces are frequently seen and, as your article states, then, suddenly, the trouble begins. The boss knows instinctively something is wrong, but doesn't go to the bottom of it and find the reason why-- so Josephs is the victor. "The pressroom foreman resigned . . . and the bindery foreman was discharged . . ." Another victory for Josephs. "Instead of hiring new help to replace these Josephs decided to run these departments." Now Josephs tells the boss how much money he is saving — and the boss falls for it. "Josephs fired three efficient workers and in their stead placed green and cheaper help . . . errors crept in every-. . . more money saved, according to Josephs. "The entire shop had been tied up because Josephs did not call up the machinist." More money saved! Machinists cost money to hire. What a wonderful synopsis for a movie play! Remonstrances brought the reply, "What do you know about running a print shop?" The boss is sick, and here is a lunatic destroying the business.

But some of these things happen when the boss is not sick and is around most of the time. Here is where the resourcefulness of these Josephs comes into play — and they often get away with it — at least long enough to nearly wreck the shop. But sometimes the boss hires another Josephs, and the same experience takes place.

Isn't it strange that an employer should depend so much on those who always are claiming or making him believe they are saving him so much money, instead of depending on the experience and loyalty of the employe?

GEO. HARRIS.

SIN

Disputes Record of Labor Turnover

To the Editor:

St. Louis, Missouri.

On page 1052 in the December (1927) issue of The Inland Printer an article appears entitled "May Beat the World's Record." It is true, the Nebraska State Journal has a remarkable record as concerns its labor turnover; nevertheless we can better it and there probably are others who can do still better. Permit us to enter the game by citing our record as follows: We employ 155 people in our establishment, thirty-five of whom have been with us twenty years, twenty-six for twenty-five years, fifteen for thirty years, thirteen for thirty-five years, ten for forty years, five for forty-five years, two for fifty years, one for fifty-five years.

Who's next?

A. A. GROSSMANN,

Assistant Manager, Concordia Publishing House.



Salutatory

AS the new editor, I greet you. I address you in the personal "I" rather than the editorial "we," for once at least, because this is a personal message.

Coming from a Kansas newspaper in January, 1914, my name has appeared in every subsequent issue of The Inland Printer, including this one, on which, however, I have had no part additional to my regular departments.

As time passed — with every issue, so to speak — my love for and admiration of Harry Hillman grew apace. Indeed, it developed to a point where, when contemplating who among my friends was nearest and dearest, the name of Harry Hillman and one other came to mind, together and at once.

Those who have not been privileged as I have been, who know him only through his work, have not known the half. His outstanding traits, a big heart and sterling character, endeared him to all with whom he came in contact. That there are Lincolns and Lindberghs among us everyday folk is proved by Hillman.

So, though I assume the editorship with a sense of pride, I regret other interests and considerations made it impossible for him to continue.

In taking hold I promise just one thing—to determine what readers of The Inland Printer want; then get it for them. I look upon my position as one of service, as selector, so to speak, in this clearing house, for such it is, of business and technical ideas helpful to those in the graphic arts.

In short, readers, this is your paper. The larger the part you take in it through the suggestions and constructive criticism you can make, the better it will be.

I invite you to help. Will you? J. L. Frazier.

Valedictory

THIS issue of THE INLAND PRINTER is the last that will carry the name of the present editor-in-chief. Thus ends a period of fifteen years of service — four as associate editor, eleven as editor-in-chief — fifteen years of happy memories and associations, mingled with some degree of hard work in an effort to contribute at least a little to the upbuilding of the printing industry. For two and a half years past the actual editorial work has been in other hands — capable hands, too, as those who know Martin Heir, the associate editor, and who have followed his work well know — while the one known as the editor-in-chief has been devoting the major portion of his time to other activities in connection with the reorganization and operation of a printing business.

Under the new management which has taken control of The Inland Printer its continued progress is assured,

likewise the maintenance of the high ideals for which it has stood and the policy of constructive service to the industry to which it has stedfastly adhered in the years past. With the actual editorial guidance in the hands of one who can give the work undivided attention, the good old Inland Printer will go on to a still more active place in the advancement of printing.

Naturally there is some little feeling of regret, which can well be imagined, in giving up the editorial control of the journal which was our guide and counselor in our apprentice days of thirty years ago. We know the future will prove it is for the best. And so while expressing our personal appreciation for the wholehearted support and coöperation that have been so freely and generously extended, we hope the same will be continued in even a greater degree for our successor. HARRY HILLMAN.

Some Figures From the U.S. Census

STATISTICS, ordinarily, are rather dry and it requires some effort to get into them and dig out the real meat. Once we do get started, though, we are bound to find some interesting revelations which make the study worth while. That has been our own experience, and it is one which we have just enjoyed while ferreting out some information in answer to a request that comes from a large organization that is making an extensive investigation in connection with various matters involving many lines of industry.

It is to be regretted that it is not an easy matter to get complete statistics on many phases of the printing industry, and to get them up to date. The industry is so widely scattered, and there are so many plants that do not attempt to keep accurate records. About the best we can depend upon are those gathered by the bureau of the census; but the latest we can get from that source are for 1925, and they were not available until late in 1927.

However, in going over the various tables we find some interesting figures showing the trend of the industry up to 1925. There have been changes since that time, but we will have to wait for some time yet before the facts will be published. The figures given are by states; were they given by cities it would be possible to give some more enlightening comparisons.

Take Table No. 1, which has been compiled from the census figures: It will be noticed that of the five states having in excess of one thousand plants, New York is first with 3,063, Illinois is second with 2,018, Pennsylvania is third with 1,580, California is fourth with 1,326, and Ohio is fifth with 1,171. The three next highest are Massachusetts with 951, Missouri with 788, and Michigan with 771. These are the only states listed as having more than seven hundred establishments.

In the total value of products, which includes all kinds of printing and publishing, New York, Illinois, and Pennsylvania retain their positions, but Ohio steps into fourth place, Massachusetts takes fifth, and California goes to sixth.

Under the heading of "General Job Printing," which eliminates newspapers and periodicals, music printing, and books and pamphlets printed for publication by others, it will be found that New York retains first place and Illinois second place, but third place goes to Ohio, fourth place to Pennsylvania, fifth place to California, sixth place to Massachusetts, seventh to Missouri, and eighth to Michigan.

	TABLE NO	0. 1	
States	Number of Plants	Total Value of Products	General Job Printing
1. New York	3,063	\$557,281,408	\$124,012,919
2. Illinois	2,018	306,846,526	113,414,119
3. Pennsylvania	1,580	234,166,804	51,752,569
4. California	1,326	115,705,273	36,444,530
5. Ohio	1,171	158,618,920	52,900,391
6. Massachusetts	951	125,176,183	30,601,591
7. Missouri	788	72,949,371	29,050,337
8. Michigan	771	71,739,000	26,779,318

		TABLE No. 2		
Year	Number of Plants	Average Number of Wage Earners	Wages Paid	Average Wage
1914	33,471	272,092	\$195,510,358	\$ 718.50
1919	32,476	287,278	331,519,423	1,154.00
1921	21,850	268,081	407,686,478	1,520.75
1923	22,122	291,029	459,856,458	1,580.00
1925	22,725	296,324	502,114,078	1,694.50

	TABLE NO), 3	
Year	Value of Products	Cost of Materials	Paid for Contract Wo:k
1914	\$ 901,534,801	\$257,847,976	\$ 41,532,901
1919	1,699,789,229	571,510,277	87,687,115
1921	1,999,914,802	647,296,144	110,261,675
1923	2,222,537,120	647,975,244	122,716,002
1925	2,482,065,950	673,985,171	144,001,926

In Table No. 2 we find some interesting comparisons in connection with the wages paid for the years from 1914 to 1925. It must be kept in mind here that the census figures for 1914 and 1919 included all establishments having a total value of products of less than \$5,000, while these have been eliminated in the figures for the later years. It will be noticed that in 1914, with 33,471 establishments listed, the average number of wage earners was given as 272,092, the wages paid as \$195,510,358, or an average wage of \$718.50. In 1925, with 22,725 establishments listed, the average number of wage earners was 296,324, and the wages paid \$502,114,078, or an average of \$1,694.50.

Table No. 3 is enlightening. In 1914 the total value of products from the 33,471 plants included, it will be noticed, was \$901,534,801. In 1925 the figure had crept up to \$2,482,065,950 for the 22,725 plants. It is likewise interesting to notice from this table that in 1914 the total of the cost of materials and the amount paid for contract work was 33.21 per cent of the total value of products. In 1919 the percentage was 38.78; in 1921, 37.88; in 1923, 34.68; and in 1925, it was 32.96. Surprising how close these percentages come to those given for outside purchases in the figures compiled by the United Typothetae of America.

For the years 1919, 1921, 1923, and 1925 the census figures show December as the month of *maximum* employ-

ment. January is shown as the month of *minimum* employment in 1919; May in 1921; August in 1923, and July in 1925.

The study could be extended considerably, and perhaps profitably, but these are just a few outstanding comparisons.

Is Standardization of Type Faces Possible?

E are heartily in favor of standardization, even of simplification, where it will afford economy without robbing the product of any of its essential features or its users of any of their inherent rights of choice or selection. If such standardization in any way infringes on any one's inherent right of free choice and free selection, it is not for the good of humanity and should not be considered. In the printing industry we have already tried standardization of paper sizes and have found it a good thinga thing to be permanently approved. We have also in a limited way tried standardization of process inks, but with little or no success; perhaps because the trial was not extensive enough, or perhaps because it interfered with the right of free choice or selection. And now comes the suggestion that we also subject our type faces to this standardization process. Can it be done?

On pages 958 and 959 of this issue of THE INLAND PRINTER is an article, "Can We Standardize Printing Types?" by Prof. E. G. Fulton, of the extension division of the University of Wisconsin, giving the result of an extensive survey into the use of type faces in the United States. The article proves beyond a doubt that such standardization is a desirable thing; that there is a deplorable waste in the printing business because of a too profuse use of type faces of questionable worth as producers, even in some cases without any usefulness at all. For the purpose of this survey, the professor sent out 204 questionnaires, out of which 166, or eighty per cent, were returned with the questions fully answered; these came from fifty-two magazine and eighty-nine newspaper publishers, eleven printers, three advertising typographers, and eleven advertising agencies, reporting in all a combined collection of one hundred and ninety different type faces. Of these the thirty faces in Table I are the outstanding favorites, being reported an average of 76.4 times each, while the 160 faces in Table II were reported only 4.5 times each. Looked at from the typefounders' point of view, this means a terrible waste in material and storage facilities; looked at from the printers' point of view it evidently means money tied up in useless type. From the point of view of the economist it is a matter of much importance; such a wanton waste means increased cost in this important item of printing production, consequently in the cost of printing production itself. Therefore, standardization of type faces is economically sound and desirable; but is it possible? We doubt it. It would interfere with the individual choice of our printers; they would resent it, even though it would prove beneficial. As one of our British contemporaries recently put it: "We think the general feeling amongst printers in this country will be that to attempt to apply standardization to type faces is carrying a good principle too far, and that the chances of its adoption by printers who desire distinctiveness in their work would be about as favorable as would be the prospects of an

attempt to standardize women's dresses." Still, Prof. Fulton's survey is immensely valuable because it shows how foolishly we are selecting our types. As the professor says, in nearly every printshop there are dust-covered cases evidencing the uselessness of their contents. Once, while appraising a one-man shop in Chicago, we found 567 cases of type, only a dozen or so showing any evidence of use. As a sample collection of the type foundries of the world the plant was a stunner; as a practical working outfit of a printer it was a wasteful failure. And there are probably many others of the same kind.

As we understand it from Prof. Fulton, the division of simplified practice of the Department of Commerce is willing and anxious to help in any attempt at such standardization, "especially with the view of planning a general conference to meet in Washington some time in the spring to discuss and develop a simplified practice recommendation covering a list of standard sizes and styles of type faces." If such a conference can be arranged it will have our undivided support and our columns will be open to a full and free discussion of its deliberations.

The Joker in the New Postal Bill

THE Publishers' Auxiliary of the western Tunion, in its issue for January 28, contained two editional claimtorial screeds, almost bordering on the sensational, claiming to have discovered a "joker" and other evidences of sculduggery in the Griest postal bill now before the House committee on postal matters. This "joker" was nothing less than the provision for a pound rate on bulk mailings; in other words, the provision that permits a printer or publisher or any one else for that matter to mail books or catalogs in bulk at a certain rate a pound instead of affixing the necessary stamps on each piece. The evidences of sculduggery referred to the insinuation that the big mailorder houses were back of this provision. As we are heartily in favor of this provision, believing that it will be of untold benefit to the printing industry, and as we know its sponsors to be honorable men who will not countenance any scheme to gain their ends, we decided to bring the matter to the attention of our readers in the form of expert testimony. J. Horace McFarland, the printer of Harrisburg, Pennsylvania, is the sponsor for the provision. For years and years he has been working untiringly to get such a provision into the postal laws of the country, both in his own interest as the printer of books and catalogs and as chairman of the legislative committee of the United Typothetae of America in the interest of all others who print books and catalogs. Naturally, Mr. McFarland was the man to whom we applied for such testimony, and this is his reply: February 1, 1928.

Dear Mr. Heir: The best answer to yours of January 30 about the publication in *The Publishers' Auxiliary* is to enclose herein a copy of the letter I have just written that publication, which you can either Publish in full or use as a basis in replying to this absolutely untruthful statement.

The letter to *The Publishers' Auxiliary* addressed to Elmo Scott Watson follows:

Your article headed "A Subsidy and an Unfair Discrimination" and its supporting editorial, "Adequate Reason for Protest," as contained in your issue of January 28 and referring to the Griest bill now representing the only probable postal betterment legislation we are likely to get considered by the present session of the seventieth congress is, I think, based on a clear misunderstanding not only of the actual facts of the bill but on the basis for that bill.

Let me admit at once being the guilty wretch, the goat, or whatever you choose to call the originator of the pound rate idea. It did begin in a house-organ of the McFarland company dated September, 1907, then known as *The McFarland Message*, on page 24 of which it was presented under the head, "How Long Will Catalog Men Stand the Two-ounce Jump Postal Injustice?"

Being laughed at in the idea that the business world was entitled to the same honesty and facility in mailing, but not the same rate, as that long enjoyed by publishers, I did not push the campaign, save that on October 12, 1921, I again presented the matter to the postmasters' convention held in Washington, and likewise I brought it to the attention of Dr. Hubert Work, who was then postmaster-general, as he toured about the country asking for suggestions for improving the postal service.

But being chairman of the committee on legislation of the United Typothetae of America, and having been instructed by that organization through carefully considered resolutions to do all possible to promote this justice to the printers and the rest of the world, in May, 1927, I went with several members of my committee, including Hon. E. T. Meredith, of Des Moines, and Frank P. Howard, of Washington, to the postmaster-general, asking him, "Why can't we have a pound rate for third-class matter?"

The discussion was long, and as Mr. Meredith is surely interested largely on the publishing side through his great farm and garden publications, it must have been reasonably fair. Out of it came the proposition to Chairman Griest by the postmaster-general, in a letter written November 2, 1927, which I have seen, setting up precisely the situation reflected in House Bill No. 9296, with respect to all the postal changes there proposed.

So much for the conspiracy, subsidy, discrimination, joker, and the rest of the adjectival denunciation I deserve or do not deserve.

I ought to say, however, that no mail-order house was consulted, but several of them were *insulted* by the proposition, for it is a fact that they have not favored it, using parcel post more effectively and fearing that they would be forced into the higher rates of the third-class mail.

There is not one scintilla of truth in any allegation that any other motive is back of this proposition than the one involved in the two successive resolutions of the United Typothetae of America, demanding for printers who print catalogs and the like relief from the two-ounce jump which you newspaper people never have felt, and which hampers our business, penalizes our customers, and does you no good whatever.

Of course, you have no disposition to read into this situation an unfair discrimination. Yet whoever wrote the article first above referred to must have failed to read carefully the provision of the act in which there are two classes of third-class mail, one mailable at one and one-half cents for two ounces, or twelve cents a pound, and the other mailable at one cent for two ounces, or eight cents a pound, both under similar instructions as to the minimum amount that would be received without stamps affixed, and both providing for a one-cent minimum; that is, the mailing of no piece by the pound with less than one cent paid on it.

A conference was had on January 20 with the executive assistant to the postmaster-general, Joseph Stewart (in the absence of General New on account of sickness), and he was urged to increase the weight limit to ten ounces so that this provision would more closely fit into the parcel post rate without a twilight zone between them. He was also urged to provide for a minimum rate for third class of one cent as represented by stamps, which would be one and one-third ounces, and this proposition he has taken under advisement.

Further, the statement that mailing must be at the pound rate has been taken up and a letter has been received from Mr. Stewart to the effect that there is no such idea, nor is there the idea attributed to this proposition, that railway post office preparation for the mail would be required if the law goes through. He has definitely stated that the department would ask only the preparation now offered for permit mailing, which is quite simple.

You will observe that there is a reason for this one-and-one-half-cent rate, which is that it was put in the 1925 bill after the president had vetoed a bill increasing salaries without increasing rates. It is believed on the best possible information that Mr. Coolidge would similarly veto any legislation passed by this congress which seems to predicate a deficit. He made known his disposition in respect to the reduction of taxation in a radio address recently.

I trust you will correct the misstatements in the article referred to. The provision to mail "books, catalogs, seeds, plants, bulbs and scions" is an old provision aimed to promote food raising in the country, save as it does help every one who publishes a book under eight ounces in weight or issues a catalog under eight ounces.

I ought to add that I have warmly urged the executive assistant to the postmaster-general to reduce the minimum weight limit for the mailing of third-class matter at a pound rate or to permit pieces to different addresses not identical in character to be included in any such weighing. You will observe that even if this is not permitted there is no injustice done to the small mailer, for he could mail with stamps affixed if his mailing fell within the present limitation of the 1925 bill, as to "books, catalogs, seeds, etc."

Permit me to suggest that coöperation in this legislation would immensely help every publisher in the United States and hurt no one. The only concerns that will be bothered if this third-class pound rate proposition prevails are the machine stamping and mailing concerns, and they have openly opposed, for purely selfish reasons, this enormous advantage to business men.

If you could see the number of times when large issues of catalogs have to be mutilated to get them by the two-ounce jump, you would understand why the printer, who is the "goat," demands for himself not the rate you publishers enjoy but the method under which you mail equitably, and indeed more than equitably, for under the law as it exists it is possible for a publisher to mail a hundred or two hundred pieces of thin paper characterized as a publication for a total of one-pound payment, all for less than ten cents, though all to different addresses. I am sure you would not want us printers, catalog men, and the general business public who support the publications to attack this provision in the Griest bill and to insist on a minimum weight below which you could not use your wonderful and proper pound rate. For example, we might quite properly insist that no single piece separately addressed by a publisher entered at second class should be mailable at less than one pound rate, for whatever zone it touched, which is precisely the provision we are cheerfully accepting governing our important class of business mail.

Positive Advertising

It is rather refreshing to run across a printer's advertisement that is of a somewhat different order from the usual run. All too frequently printers' advertising plays up the facilities, or makes the appeal from the standpoint of the facilities. On occasions we find them emphasizing the service feature, which is better. Recently we found one which carried the intriguing heading, "Selling Satisfaction." This heading forced the reading of the balance of the message, and we found the following:

We are not merely selling printing. Of course we produce printing—as do all printing concerns—but this is not what we sell. We sell satisfaction.

If you are satisfied with your present printer—stay with him. If you are not satisfied with him, then you had better come to us.

A short message, but all the better for that as it is more likely to be read and the thought driven home. No statement in this advertisement of facilities or service, yet there is the subtle suggestion. If we *sell satisfaction*, then it goes without saying that we must have the facilities and service to produce that satisfaction.

Nor is there any attempt to break up satisfactory relations between buyers and other printers. The direct statement, "If you are satisfied with your present printer, stay with him," is good advice. In other words, it leaves the thought, "We want business only on merit; we do not want to take what belongs to the other fellow."

All in all, this advertisement, though short and simple, is constructive. And it is interesting to note that the signature is that of one of the most successful printing houses in the country, the head of which has always stood for the highest ideals.

As They Saw Us

REMEMBER the British delegation that attended the typothetae convention in New York last fall and later visited printing plants in various cities? It is but natural that the views of the individual members of such a large delegation should differ on vital points; therefore we have not been surprised to find that in their reports to their home organizations some of them looked on us with wide open eyes and admiration at our progress while others were more skeptical - in fact, found little or nothing to admire if not something to criticize. Some of these reports or opinions, if one so prefers, are really refreshing in their frankness; for instance, that of R. D. Chorley, of Chorley & Pickersgill, Leeds. In an interview with a representative of the Yorkshire Post Mr. Chorley said: "America is often held up to us as possessing more up-to-date methods, and it is said also that American workmen take a greater interest in their daily work than do the workpeople of this country. The Americans are said to display greater energy, enthusiasm, and initiative than do the workpeople here. The impression of the four Leeds representatives was that they did not see any greater proportion of alert, intelligent workmen than they habitually see in this country and are acquainted with in their own works. The visitors saw some very fine works, but they were not better built, nor in any way more efficiently equipped than corresponding new works here. There were in some of the shops examples of English machinery, and in respect of one of the most notable of the printing machines in use in general printing, the manager of the works and the foreman of the department said they preferred the British machine as being more lasting in quality. Another thing noticed was that while some of the works were efficient, clean, and tidy, others, which were presumably efficient, were untidy, and there was a corresponding number, as in this country, which were both inefficient and untidy."

The following is evidently added by the reviewer, although it must be based on Mr. Chorley's statements:

"Mr. Chorley added that of employes there seemed to be just as many lackadaisical people in one country as in the other. In both they are in a minority. The men appeared to be not more alert nor to take a more intelligent interest in their duties, while on an average the work is not superior to that produced here. It is of interest to note, regarding quality and style of work, that the visitors brought back some of the more attractive specimens, and at least two of them were subsequently found to have come from a Leeds firm. The Leeds master printers found some examples of definitely antiquated methods. It was a fact that a considerable quantity of lithographic work from Leeds finds its way into the United States, and it is believed that if our producers would bring their wares more prominently before the American public we could do a greater business in the American market."

We are admiring the visitor to a foreign country—American or European—who, after a sojourn of two or three weeks in which he naturally touches only the high spots, is so cocksure in his opinion that he can state it on any given occasion as gospel truth. But when, as in this case, the visitor also discovers importations from his own home town, his capacity of observation is almost sublime.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request.

Fred Farrar's Type Book By Frederick M. Farrar

THE author is vice-president and art I director of the Typographic Service Company, New York city. To those of our readers who are following Mr. Frazier's Specimen Reviews from month to month, this is enough said. They know that the Typographic Service Company has been and is producing some mighty good typography (we almost said "fine," but we checked ourselves for fear of being misunderstood). To others, however, it may be stated that a close acquaintance with this new book of Mr. Farrar's is as remunerative as digging into a rich gold mine. Just have a peep into the first lines of the author's preface:

Since the origin of movable types their principal function has been to express in simple, readable type the message of the writer, whether it is a book or an advertisement. Why, then, are so many advertisements today made solely with the decoration in mind rather than legibility? It is due to a wrong method of thinking. Mistakes are made from starting with the wrong idea. The start should be made with the purpose in mind rather than with the ornament that is to be put on it.

There is a right form for every printed thing. The way to find it is to think of the thing itself. What is it intended to do? What is its purpose? Work from within outward rather than from without inward. When you look at an advertisement and like it, ask yourself why, and whether your judgment is sound. Don't be impressed by its mere novelty or the tricks of the designer or printer. Analyze it and see whether it could be made easier to read. The simplest things are best and invariably the easiest to read.

In something like an introduction of the book and the author, Don Herold (advertising counselor) says:

I believe the man most actively influential in establishing a sane, mature simplicity and orderliness in American advertising typography today is Fred Farrar, the author of this book. Fred Farrar has, almost alone, given a new

complexion to the advertising columns of every newspaper in New York city and to the advertising columns of the newspapers of many other cities in this country as well. His fingers are felt in the advertising section of every issue of every good weekly and monthly magazine. While he has un-

Other Books Received

Books and Bidders. By A. S. W. Rosenback. 312 pages; cloth binding; illustrated. A book for collectors of rare volumes, written by one of the greatest of them, he who a few years ago paid the top price for the Gutenberg Bible. Little, Brown & Co., Boston. \$5 net.

The Book of Intertype Faces, showing in alphabetical order the type faces available for intertype users. The big feature of the book is its display pages, showing how the various types will look when used together. 226 pages; cloth binding. The Intertype Corporation, New York city.

Fifty Years of the House of Ullstein, being an illustrated review of the great printing works in Berlin from its inception in 1877 to the present day. In German. 412 large pages with many illustrations in black and color; beautifully made up and printed. Ullstein, Berlin.

The Story of an Idea. An account of the growth and development of The Textile American. Written, designed, and printed under the direction of the Walton Advertising and Printing Company, Boston. Its production heaps credit upon its producers. Maurice A. Metcalf, publisher.

Price List for Electrotypers, containing a keyed chart for readily finding prices for all classifications of work; it also includes the trade customs. Royal Electrotype Company, Philadelphia.

Die Lithographischen Verfahren und der Offset-druck. By Otto Kruger. 280 pages, 6 by 9; with 130 text illustrations and twenty four-color plates; cloth covers. F. A. Brockhaus, Leipsic, Germany.

Die Druckfarben Herstellung. By Hans Hadert. A collection of practical experiences in the production and use of printers' ink, with a number of illustrations. Hans Hadert, Cologne, Germany. \$1.50.

questionable taste in matters typographical, I feel that his chief contribution to contemporary typographical progress is a consuming and passionate hatred of chaos. I have seen him so often bring order out of disorder, peace out of complexity, typographical sense out of typographical insanity, that

I feel that this is his particular wizardry. He can, for example, take a department store advertisement which is a jumble and a jungle and give it aisles, elevators, entrances, and exits—in short, put its merchandise out where it can be bought. His advertisements say to the human eye: "This way in."

In his professional work he gets his fun by restraining his impulse to have a lot of fun. So much typographical design these days is comparable in intellectual intensity to marking on the wall while waiting for a phone call. That is the kind of lazy self-entertainment in typographical effort to which Fred Farrar is sworn enemy.

The book is illustrated with a number of bad examples of advertising typography with Mr. Farrar's comment and resetting. Oh, yes, he shows his samples for the reader to form his own opinion; he is quite outspoken in this regard; he does not hide his views or sugar-coat his words for the purpose of currying favor; no, not Fred Farrar. On page 15 he shows an advertisement of one of New York city's big merchants. This is his comment:

A common crime committed in typesetting is an overindulgence in swash capitals. When properly used, swash characters add greatly to the charm of the work. But to use them indiscriminately, as in the Saks advertisement, is had taste, besides being a perfect horror to the reader, who, remember, doesn't know what it is all about, but who might read it if given half a chance. Notice how much more dignified, if you please, is the resetting of this same advertisement. There has been no attempt to change it materially - just a logical use of Cochin type face and some devotion to the reader.

There are eighty-eight pages to this book and it sells at \$5. Harper & Brethers, New York city, are the publishers.

School Printing in the United States By F. C. Lambe

N this little booklet, which is a reprint I of a series of articles in the *Industrial* Arts Magazine, the author shows what is · being done in public schools to teach the youth of the country what printing is and how it is produced. Mr. Lampe knows more about his subject than any other man we know of, partly because he has given it a close study and partly because his connection with Barnhart Brothers & Spindler has given him a practical view of his subject not easily obtained. Among other interesting bits, the following is a fair sample of Mr. Lampe's contribution to the history of school printing in the United States:

The earliest record of school printing has been supplied by Mrs. Nora Fretageot, librarian of the Workingmen's Institute, New Harmony, Indiana. Printing, among other industrial activities, was taught in the early New Harmony schools. *The Disseminator*, which made its first appearance in 1828, was the earliest school newspaper issued, and the printing of it was done by the boys of the school.

Early in 1827 William Maclure, founder of the institute at New Harmony, sent from New Orleans to New Harmony a copperplate printing press for the use of the school. A practical printer and engraver, Cornelius Tiebout, was engaged as teacher. His name will be found in the Appleton "Cyclopedia of American Biography," where one must read New Harmony instead of Kentucky. He died in 1832 in New Harmony, a fact of which the compiler of the cyclopedia was not aware.

On this press, set up in one wing of old Harmony Hall, was begun the printing of The Disseminator by the boys of the school. A notice printed in Vol. I, No. 1, January 16, 1828, reads as follows: "Edited, printed, and published semi-monthly in the east end of New Harmony Hall, by the pupils of the School of Industry, at one dollar per annum, in advance: The Disseminator of useful knowledge, containing hints to the youth of the United States from the School of Industry."

In addition to the newspaper the boys printed, between 1830 and 1838, three volumes of "Maclure's Opinions," the material for which was sent to them by Mr. Maclure from Mexico, where he was living. Many copies of Michaux's "North American Sylvia," the type and plates for which were bought by Maclure in Paris, were also printed. Four hundred complete copies of this work were destroyed when the Maclure house, in which these books were stored, was burned in 1844. The New Harmony edition of this celebrated work is consequently rare.

In 1830 Thomas Say became head of the printing department and editor of the paper. His "Conchology" appeared first in peri-

odical form and later was assembled into book form. The printing, binding, and illustrations were made in the school printing office. Mrs. Say, who was an artist, designed and hand-colored the engravings made for the book by Mr. Tiebout. It is a beautiful and rare production. Mr. Say died in New

Other Books Received

It Never Rains. A collection of short stories, rich in irony, by J. Murray Allison. The publishers advanced as a reason for interest in this book that the author was an advertising man; by reading it we found plenty of interest in the stories. 288 pages; cloth binding. Hurst & Blackett, Limited, Paternoster House, London. E. C. 4.

Die Geschichte des Buchdrucks in Freising. Edited by Ernst Wilhelm Saltzwedel. A review of the two and a quarter century existence and growth of Dr. F. P. Datterer & Cie., Freising-Munich, Germany, with illustrations of old-time presses and title pages of the eighteenth and nineteenth centuries. 80 pages; boards. Published and printed by Dr. F. P. Datterer & Cie.

Mail-Order Printing, describing twenty-two motions in the making of books and magazines in the plant of the Vermont Printing Company, Brattleboro, Vermont. 48 pages of instruction in the details of printing production, illustrated with halftone reproductions of the various steps. As a publicity venture it has unusual merit. The Vermont Printing Company, Brattleboro, Vermont.

A Selection of Types From the Country Press, being the type specimen book of Percy Lund, Humphries & Co., Limited. Bradford, England. It contains a large selection of modern type series with rules, borders, and other ornamental material. Forty-eight nicely printed pages in an attractive board cover. The publishers say: "In the interest of good printing we are anxious to secure as wide a distribution of this specimen book as possible, in quarters where it may be of practical use."

Apprenticeship and Training in Printing and Allied Industries in Great Britain and Northern Ireland. The first of a series of seven reports concerning an inquiry made by the British Ministry of Labor in 1925 and 1926. 120 pages in paper cover. His Majesty's Stationery office, Adastral House, Kingsway, London. \$1.

Harmony in 1834, and his work was reproduced in 1856 by Binney of Philadelphia. Some Mexican schoolbooks, Spanish catalogs, and other small texts were also printed on this same press by the boys.

The book contains a lot of valuable information for those interested in school printing. Forty-four pages, in a dark blue cover. Distributed free of charge by Barnhart Brothers & Spindler, Chicago.

Sixth Annual of Advertising Art

THIS annual shows in reproduction I the works of advertising art exhibited by the Art Directors Club at the Art Center, New York city, in the spring of 1927. It contains over 400 illustrations, representing 370 artists, advertising agencies, and advertisers. About fifty per cent of all the original paintings in color are reproduced in color. The judges had twenty times as many works submitted as were chosen, and the jury included art editors, an artist, two members of the staff of the Metropolitan Museum of Art, and a publisher. The variety of subjects presented includes: wearing apparel. household articles, foods, automobiles. machinery, electricity, toilet articles, tobacco, sporting goods, gifts, travel, printing, etc. The reproductions are of larger size than those in the previous volumes. Only halftone plates are printed on coated paper. Prominence is given this year to the complete advertisements showing how the artists' work was used. The volume is bound in durable buckram. The Sixth Annual is published at \$8.50, which is a very low price for a book containing fifty beautifully printed illustrations in color and 350 in black and white. The Book Service Company, 15 East Fortieth street, New York city.

The Story of the New York "Sun" By Frank M. O'Brien

Mr. O'Brien, the author of this tale. in its second edition, was for twentyfive years closely associated with this most famous newspaper and therefore is well qualified to write its history - its story of ups and downs. He follows its development from the days when it was the first successful penny sheet published in New York city, or any other place for that matter. Accounts of the journalistic skirmishes that marked the one-time rivalry between the Sun and the picturesque James Gordon Bennett are included. with stories of some of the sensational exploits during the Mexican and Civil wars. The editorship of Charles A. Dana is a high point of interest. The story is brought down to the present day. The New York Sun has particular interest to printers because of its

a New York printer, to drum up work for his printing office and proved a success from the start. This success was augmented by Moses Beech, a carpenter by trade. A brilliant chapter has been added to the romance of American journalism by Mr. O'Brien with this book. 308 pages, 5½ by 8; cloth binding. D. Appleton & Co., New York city. \$2.50.

The Inland Printer Frontispieces

By HENRY LEWIS JOHNSON



HE series of frontispieces which began with the February issue will comprise examples of processes and attainments in their practical application. The February frontispiece was an excellent demonstration of the artistic results now being obtained with photo-color separation negatives applied to offset printing. While for many years lith-

ography had the advantage of color gradation and definition by many printings, frequently ten or twelve times through the press, modern production problems favor the increasing use of photographic plates.

There are many reasons for the remarkable growth of offset printing. Owing to the principle of soft impression, lighter weight antique and less expensive papers can be used than for the regular lithographic methods. Still more, offset printing takes advantage of the lithographic methods of multiplying forms by transfers.

In the case of the February frontispiece, the border lines and descriptive title were set up and transferred four-on in position on the printing plate. This was a substantial saving of time and expense over the procedure which would be involved in reproducing this illustration by relief plates.

Because of the softness of printing surfaces in offset printing, details are pressed well into the paper, giving the covering and blending characteristic of the methods employed. In this instance the ripple finish paper would not give equal results in plate printing, yet there are advantages in this paper, as it approximates the texture effect of the original drawing.

The steady increase in the volume of output of the offset department of the Tudor Press, Boston, shows the general appreciation of this method of reproduction, Ralph Wilbur of this company has found that book and periodical publishers and commercial houses favor both the artistic results and the economies offered by the Tudor Press. The recent addition of 15,000 square feet of space and new offset equipment indicates the growing demands for work of this department.

The subject of this frontispiece is significant of the changing attitude regarding printing allied to educational work. Although text books and college yearbooks usually are well made technically, there has been an inconsistency between the educational and fine arts character of many institutions and the uninteresting printing issued by them. The yearbooks of some of the foremost educational institutions are in the telephone directory class as far as esthetic qualities are concerned.

Private schools more often have had good printing. In recent years some of the foremost universities have taken advantage of impressive presentations of plans for endowments, new buildings, and other great undertakings by using the best available skill and new processes in printing. It is commonly said that the generous commissions placed by advertisers have more to do with the advancement of the art and technique of printing than the requirements of book publishers who are greatly restricted by trade conditions. Now that educational institutions are using color, the best of papers, and fine typography to create favorable impressions about the merits of great undertakings, an entirely new kind of educational advertising is developing with corresponding opportunities for achievements by the printers concerned.

While all public institutions have to economize in the use of their funds, results are what count. The modern-day saying, "Printing is not a commodity, it is an influence," is both the

justification and the actual demand for the best available in the graphic arts.

The purpose of this month's frontispiece is to emphasize the range of results which can be attained in halftone illustration. Most halftones are well made and mechanically well printed. The great differences in results lie in the degree of appropriateness of effects for the purposes of the illustrations.

In this frontispiece the lines of the building, the texture of the walls and the strong sunlight of Bermuda are well brought out and with an artistic result most appropriate to an architectural presentation. The toned paper, of medium finish, and the off-black ink bear out the expression, "Art is selection."

The production of this distinguished work by the McGrath-Sherrill Press, Boston, is representative of the fine qualities which this firm has contributed to a long series of historical, fine arts, and institutional books and catalogs, illustrated in well developed halftone treatments, varying according to the results desired. The book, "Bermuda Homes," was included in a recent exhibit of illustrated books, selected by the American Institute of Graphic Arts.

Other subjects are being printed as follows and will appear in following issues: Horticultural color subject by the J. Horace McFarland Company, rotagravure plate by Art Gravure Corporation, and interior view by Zeese-Wilkinson Company.



Taking the Mystery Out of Advertising

By Frederick Black

Director of Advertising, Matson Navigation Company, San Francisco

The head of the business looked up to greet his caller who, without any introduction, said: "Mr. Prospect, if you care to answer one question for me I believe I have a suggestion to offer that will prove valuable to your business."

"Go ahead. What's your question?"

"Suppose, right now, I could wave my magic wand so that I could bring every single prospect in your entire territory into this room and set them down just like I'm sitting here beside your desk — what would you want to tell them before they got away from you?"

"Why, I'd seize the opportunity to tell them about the new model we're bringing out. We've got the finest —"

"Well, why not tell them?"

"What do you mean?"

"You can tell them. You know who your prospects are. You don't have to get them sitting alongside your desk to tell them. They won't know about your new model until you do tell them. They get their mail regularly. What you can say you can write. Here's my suggestion: Call in your stenographer right now. Talk to her as if you were talking to the crowd of prospects we were just talking about. I'll take what she types and put it in shape so that it will interest your prospects. I'm with the Gray Matter Printing Company, specializing in direct mail. Your message may make a good folder, it may make a series of folders, or it may require a booklet, but that's a detail. The first thing is to get your message — or the gist of it — on paper. Then I'll submit you a definite plan of procedure with an estimate of the cost for your final approval. It's what you want to do, isn't it?"

In other words, the printer who knows how to see things from his prospect's point of view does not have to say, "I'm a good printer. Is there any of your printing I can do?"

TRADENOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should reach us by the tenth day of the month.

Father and Son Celebrations

George Keller, the popular treasurer of the United Typothetae of America, is the father of a movement that is likely to afford many pleasant opportunities to the American printer and his youngsters. Realizing that the printing industry is one to be proud of and worthy of the best there is in its craftsmen, as the Typothetae Bulletin has it, Mr. Keller suggested that a certain week during the year be set aside for "father and son" celebrations. The idea found immediate favor. The week of February 20 to 25 was selected for the purpose and plans were made for nation-wide celebrations to encourage the sons of printers to follow in the footsteps of their fathers. The Capital District Typothetae was the first to hold such a celebration - about week ahead of the chosen time. But Valentine's day came in handily and it was felt that this was a proper day for such a celebration, and so it proved. The celebration was a success in every way and those in charge of it are to be congratulated with the result. E. C. Brandow was chairman of the committee. One of the features of the celebration was a life-size valentine with novel lines and a cutout into which the individual called upon placed his head, giving the valentine a lifelike appearance. It was one of the cleverest stunts we've ever heard of. Another feature was a comic skit called " So's Your Old Man." It was presented by the so-called Pine Street Players: Edward C. Brandow, Harold P. Winchester, William J. Hacker, and A. J. Powers. The skit was both amusing and interesting. The Reverend Henry A. Vru-wink gave an interesting talk on "The Big Things of Life."

The Responsibility for Cuts

Two questions in regard to the storing of cuts were recently submitted to Judge Alfred Ommen, legal adviser of the New York Employing Printers Association, as follows: "Will you advise us if there is any ruling as to the length of time a printer must carry a customer's cuts?" and "Does the printer's responsibility (for such cuts) end after a certain number of years, or must he store them for an indefinite period?"

According to *The Imprint*, the houseorgan of the association, the learned judge replied as follows:

"In the absence of any agreement a printer is not required by any rule, custom, or law to carry customers' cuts. After

the job is printed it would be much better for him to send the cuts back. He will save a lot of worry, expense for care and keep, rental space, and possibly a lawsuit. How ever, assuming that nothing is said and he carries the cuts, he then assumes the responsibility of a bailee and must exercise that care of them which a reasonably prudent man will exercise in the care of his own property. The only consideration that I can possibly spell out for printers to carry cuts is an abiding hope that there will be another order and the customer will give it to the holder of the cuts. It is becoming more and more common every day, considering the competition in the printing business, the slashing of prices, etc., for printers to carry cuts for two or three or more years and not even get a thin dime for it and then suddenly have a demand made upon them to deliver these cuts to Smith, Iones, and Brown

"The matter of carrying customers' cuts is wholly up to the printer and is purely and simply a matter of agreement. If he is persuaded that there is enough to it to hope for another job, he should at least make the customer pay for the premium for insuring the cuts against loss by fire or theft, so as to save himself a lawsuit."

Charles Francis to Be Honored

The Charles Francis Press announces a testimonial dinner to its founder, who is now retiring from its presidency to become chairman of the board, and who has just passed his eightieth milestone, February 16. The dinner is to be held at the Waldorf-Astoria on the evening of April 19; two hundred invitations are out to his friends, both social and business. Don C. Seitz, so long the efficient business manager of the New York World, will be toastmaster; among the speakers are J. Horace McFarland, Harrisburg; Maj. George L. Berry, president of the Printing Pressmen and Assistants' Union of North America; Dr. Christian F. Reisner, noted pastor of the Broadway Temple; J. Frank Crawford, father of the commercial arbitration movement; Dr. John L. Elliott, of the Hudson Guild; and in all probability William Green, president of the American Federation of Labor. Miss Dorris Dean will render some of her charming solos

The reception committee consists of Lee A. Ault, George Gordon Battle, Maj. George L. Berry, Clarkson Cowl, C. Frank Crawford, Ernest F. Eilert, Dr. John L. Elliott,

J. Henry Holloway, Stephen G. Kelley, J. C. Klinck, William F. H. Koelsch, George S. Mark, A. F. Oakes, Dr. Samuel D. Price, Leon H. Rouse, John I. Romer, Dr. Albert Shaw, Philip Unstadter, William H. Van Wart, Louis Wiley, James L. Wiltse, and John A. Wilkins.

The Photoengravers Must Desist

After ten years of investigation, delays, continuances, and other nuisances the Federal Trade Commission has finally decided that the American Photo-Engravers Association must cease and desist from any price fixing in the form of a standard scale or any agreement affecting prices with any labor union in its industry. The charge against the International Photoengravers' Union and its membership were dismissed.

The attitude of the American Photo-Engravers Association is, according to a letter to the members from headquarters, the same as was advanced during the hearings that, as its members are not engaged in interstate business, the trade commission has no jurisdiction in the case and is overstepping its power by issuing such an order.

In Memoriam

J. EVELETH GRIFFITH, formerly head of the Griffith-Stillings Press, Boston, and one of New England's best loved printers, died January 26 at his home in Sharon. Massachusetts. Mr. Griffith's association with printing and advertising dates back almost half a century. The passing of such a genial and lovable personality will be regretted by a host of friends.

HENRY F. BECHMAN, inventor, manufacturer, naturalist, and sportsman, passed away at his home in Battle Creek Wednesday evening, February 8. Mr. Bechman was vice-president and director of the Duplex Printing Press Company and superintendent of its big plant. As such he was the inventor of many of the noteworthy improvements in the Duplex press.

WILL OWEN JONES, editor of the Nebraska State Journal for more than twenty years, died at his home in Lincoln, Sunday, January 29, sixty-five years old. When Henry Allen Brainerd, the compiler of the Nebraska Press Association's history, sent us this news item, he added: "I have kept a record of departed Nebraska newspaper men from 1854. Mr. Jones makes the two hundred and ninety-third editor who has died since that time."

The Course in Graphic Arts Processes Concluded By HERBERT KERKOW

THE distribution to each member of the class of a copy of the book whose printing had been the class project, autographed by Frederic Goudy, marked the conclusion of the course in graphic processes given by the Fine Arts Department of New York University during the past fall semester

under the guidance of Frederic Goudy and

the cooperation of William Edwin Rudge.

As explained in the January issue of THE

INLAND PRINTER, this course was conducted

become a part of bookbinding until the nineteenth century. Moreover, linen corners gave the appearance of the bindings of the seventeenth century. A wrapper suggestive of brown calf completed the binding of the book.

The last half of the lectures of the course followed along the plan determined at the outset which was described in the January issue of THE INLAND PRINTER. After Mr. Allen's discussion of inks, which completed

new Smithsonian process of color printing. He also took the students into the workshop of Bruce Rogers and permitted them to see the completed book on Champfleury that he was producing for the Grolier Club.

Since the average student in the course was by no means a beginner in the art of printing, the questions that were raised by the students as the different processes were being explained and illustrated by Mr. Rudge were indicative of how the teaching methods employed in the course had caught on. Incidental to the information gleaned on the actual printing of the class book, the students left the plant quite well apprised with the ramifications of printing processes.

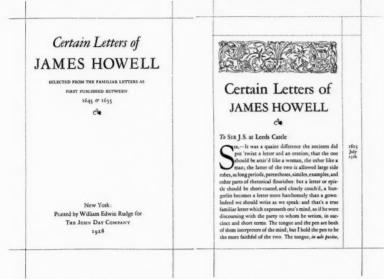
After this trip to the Rudge plant Mr. Glover lectured the next session on lithography, its whys and wherefores. Commencing with an outline of the history of lithography, Mr. Glover traced its development from its invention by Zenefelder through its leading practitioners, Rubel and Bellows, down to its status today. While lithography had no part in the production of the class book, it was included as a subject for discussion because of its close connection to printing.

Miss Edith Diehl, bookbinder, told in the next lecture what she considered the high spots in binding and what the student should look for in the binding of a book. She traced the history of bookbindng from its origin down to the present times. Particularly interesting was Miss Diehl's discussion of her reason for binding the class book as she had done. After explaining and naming the various nomenclatures of binding, Miss Diehl traced the actual operations performed in the binding of a book and especially in binding the class book.

Timothy Cole, the famous wood engraver, was scheduled to give the next lecture, but because of sickness he was unable to attend. Mr. Goudy filled the gap by telling what he knew of Mr. Cole as a man and as an artist. Mr. Goudy read from the writings of Cole his philosophy of art and later discussed this philosophy in light of the class project.

In the last lecture of the course Mr. Goudy summed up the work of the sessions, He traced the high spots brought out in each lecture, giving the whole course of study a definite continuity besides that secured by the examination of the finished product, the class book. With a copy of the finished book in each student's hands, Mr. Goudy went over the book recalling to the students the reasons why the book took on the appearance that it did. He explained in detail, again, his reasons for selecting just the type he did, the paper, the typographic style, the rules, etc. In answer to questions raised by the students, Mr. Goudy explained his own beliefs and interpreted those he felt the other lecturers of the course would have offered had they had the opportunity to answer the questions in person.

Through this frank discussion of the merits and demerits of the book, both the students and Mr. Goudy left the course with a definite appreciation of work accomplished and with time well spent.



Sample Pages From the Book Used During the Course. Border rules in red

to acquaint the sixty-five students with the various steps in the publication of a book by permitting them to take part in this work from the decision and selection of the manuscript to the final stage of binding.

The completed book is eighty-five pages in length and is entitled "Certain Letters of James Howell." One thousand copies were printed, of which eight hundred will be put on sale by the John Day Company, the publishers, at probably five dollars a copy. The paper is Hadrian white antique and the type Garamont. Two colors are used, the red serving for the rules that were employed to approximate the choice of the time in which the letters were written.

In the binding both the practical and the artistic were considered. To take care of the practical side the book had its back lined with super and paper on top. Headbands were used to prevent the cloth on back from crushing, and linen corners kept the paper from wearing. The width of the backbone was made large enough to allow free opening but not so large as to produce an unsightly ridge on the side at the hinge. From an artistic standpoint certain general features that expressed the seventeenth century (the time the letters were written) were followed. The boards were thick, for instance, the back round, the joints wide, with large squares. Color suggestive of brown calf was used, since cloth did not

the first half of the course, Mr. Rudge described in part the aquatone process in the absence of Mr. Weyl, who was unable to come from Philadelphia. Between Mr. Rudge and Mr. Weyl, who later addressed the class, aquatone printing in all its phases was discussed. The early trials of these two users of the process and their present successes were explained. As one of the illustrations in the class book was produced by the aquatone process, special attention was drawn to the method employed in this process.

The best attended lecture of the course was delivered in the plant of William Edwin Rudge in Mount Vernon. Unlike most of these visits to the plants of printers, this one was more than a sight-seeing tour. Mr. Rudge set the stage quite elaborately in preparing samples of every type of printing. The students were first told the intricacies of the different methods of putting ink on paper and then were shown these methods in actual operation on the presses. Besides this "proof of the pudding" method of teaching, Mr. Rudge outlined the history of the different processes and in each case showed their advantages and disadvantages for the usual run of printing. The major emphasis of the evening was on the steps employed in the production of the class book as it went through the Rudge plant. Incidental to this Mr. Rudge discussed his

An Exhibition of Commercial Printing

THE fifth annual exhibition of Printing for Commerce by the American Institute of Graphic Arts opened for private view at Art Center, New York, on Wednesday, February 1. Laurance B. Siegfried, associate editor of Advertising and Selling, discussed the modern trend in typography and art as applied to printing for commerce.

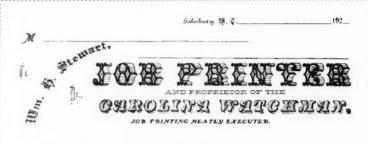
"If it is true that progress can be measured by the size of the annual scrap heap, this year's 'Printing for Commerce' exhibition is unquestionably the most progressive of any to be held to date." Thus Mr. Siegfried opened his address. "Never before has the pile of discards attained such Himalayan proportions. There has been a certain amount of method behind this ruthlessness — sufficient method, in fact, to mark this show as different in several respects from any of the four that have preceded it.

"In the past it has been the custom, in judging the material submitted for these exhibitions, to consider each individual piece primarily as a whole. Where a booklet or catalog, for instance, contained a single page that was exceptional but was not especially noteworthy in other respects, it was put aside in favor of other pieces that were more interesting and more successful in their general treatment. This year, where such has been the case, the committee has retained the single page and let the rest of the book go by the board. In general, the aim has been to make the exhibition suggestive, stimulating, productive of new ideas and inspirations, rather than a review or

boards, and — for the first time — in almost equal numbers. This full-fledged emergence of modernism is the significant thing about the show. The conservatives, as their specimens amply demonstrate, are doing their job quite as well as they ever have done it; there has been no let-up in their standards of quality, but they have had to give ground — either that or the committee must

flat-bed presses — either that or lose some good accounts. Now the ink manufacturers have come to our aid and are giving us straight printing inks that will reproduce these water-color and offset effects.

"Typographically, this modernist stuff presents a most curious jumble. All sorts of archaic revivals and esoteric innovations are mixed in cheek by jowl with our most respectable type families—and to be perfectly frank, there is a good deal of cheese



A North Carolina Printer's Conception of Modernistic Printing
Printed in black and dark brown on white stock. If it had not been for the date line
we would have taken it for a ghost from 1888.

plead guilty to a modernist complex. The modernists, who even last year had hardly won more than a foothold in these exhibitions, have come through in 1928 to equal representation."

Then Mr. Siegfried began a discussion of the modernist trend of printing, of which we quote a few scattered excerpts:

" If you were to attempt to state the characteristics of the modern style, you would probably first of all list the new use of color. We used color five years ago - when the customer was willing to pay for it but always with restraint. Exercising restraint was one of the best things we did. There was the characteristic, sober, sedate ' second color,' a prayer-book red for choice, that was printed with tint blocks or used to pick out rules and borders and lines of large type; there were the more or less standardized colors of the three and four color processes - and about there we stopped. We didn't quite dare to really 'let go' with color, to splash it on boldly and vividly, to make it a part of our design; at least most of us didn't.

"This, of course, is the Color Age - we have that from no less an authority than The Saturday Evening Post - and there are all kinds of sociological and mechanical influences at work to make us 'think color. One of the things, I think, that helped to open our eyes in this respect - on the technical side at least - was the use of water-color inks. We began to realize, when we saw the beautiful soft effects that were possible with these inks, what we could do with flat tints and trapped colors and so on when we broke away from the standardized process methods. The French, the Germans, and some of the other continental Europeans had been doing this sort of thing, of course, for some time - but they were 'foreigners' and therefore not to be taken seriously. The offset process also helped. We had to compete with it; we had to produce the same effects or throw out our

in the mixture. You have the fat, blackface types, for instance, that are now so much used for display - most of them harking straight back to the dankest, soggiest days of the Victorian era. Very 'modern,' of course - only dating from the forties and fifties. I happened the other day to see the latest type specimen book of one of the foremost European foundries - not a German foundry, by the way - and was rather startled to note that in addition to more and worse of the Victorian blackfaces they were reviving some of the Victorian text faces too - even the rustic finish kind that has all the curlicues in it. If this sort of thing is coming back, we shall have to do some legislating about it.

"Then there are the good old stud-horse Gothics—noble brutes!—that you insert in the middle of an ad. to knock the reader's eye out. If you want to be really appealing, you set your text in them, too.

"There are the latter-day bold-face types, many of them excellent in design - the Garamond Bold and Cloister Bold, for instance - which we now use for text as well as display, a distinctly new trend. There are the 'jazz' faces - fat faces with semiinvisible hair-lines and hard-rubber stems, occasionally lightened with a bit of tooledin white (you see them in departmentstore advertising and some of the ultra magazines) and the so-called 'ornamental' faces, God save the mark! (though once in a while you find a good one) and above all there is Bodoni, bold, light, and medium, for Bodoni has become the Caslon (or the Cheltenham, if you prefer!) of the modern movement. Good old Giambattista! There is the excellent Bernhard Cursive, a new note in typography, as Mr. Calkins pointed out last year, the best and most graceful of the scriptsbut don't use too much of it! It has brought a number of lesser scripts in its train. There is the Cooper Bold, a face which, for all its limitations, is almost the only genuinely



Fair Sample of German Modernistic Printing Original in black on deep orange background. From the Penvag-Druckerei, Dresden.

cross-section of what was considered to be the best commercial printing produced during the year

"The exhibition is by all odds the most interesting show that Mr. Fleming and his associates have yet given us. There is more color, more life, more variety, than ever before. Conservative and modernist pieces appear side by side. often on the same

original contribution that America has made to typography in these latter years. Here was something that had not been done before. There are all the old trick stunts with curved lines of type that come down from the eighties and nineties - the rule bender who was rife in those days seems to be coming out of his retirement - and the tricks with wide leading, and the manipulation of blocks of text type into all manner of Euclidean and not-so-Euclidean shapes, and all the rest of it. Do anything that De Vinne says you shouldn't and some one will tell you that you are being modern. He will probably also ask you, 'Who is this De Vinne?

"Much of all this can be dismissed as deliberate sensationalism or eccentricity. Much also can be ascribed to plain out-and-out inability to use proper types and white space in a way to secure adequate display effects—in other words, to lack of training and technique. The vogue for this sort of thing may last for another six months or another five years or even longer; we can't yet tell which; meanwhile, it is the plain and obvious course of the typemakers to cash in on it. We'd do it, wouldn't we, in their place?

"But mark this while we are still on the subject, that when we use these blackface types and curving lines and all today, we do so for the most part with a better understanding of design, a better sense of fitness and proportion than our grandfathers had. They are part of a means to secure a deliberately planned effect. We are dropping our cribbing of the classics, though we still go back to them, of course, for inspiration, and are doing some experimenting on our own - surely a healthy sign. And for the first time within the memory of most of us we are beginning to evolve a style and a method in typography that are definitely of our own place and period. You can not call it American, perhaps, but you can call it Twentieth Century.

"And if you must place the blame, or assign the credit, for such things, place it on the artist rather than on the printer, for as Mr. Bowles and others will tell you, it is the artist, striving for purely artistic effects and knowing and caring next to nothing for printing technique, who is largely responsible for these revival-innovations. He is the guy wot has led us poor, simple printers astray. Look at him and his illustrations, his crazy blackface cuts that won't print on decent paper, his pictures, in reverse perspective, his futuristpost-impressionist-cubist stuff, the brood of that celebrated nude who eighteen or twenty years ago descended the staircase -I always did have my doubts as to the state of that lady's morals! - his fashion figures ten heads high, and all the rest of it. Just what do you expect us to do in typography when we have to match our types to stuff like that?

"And now just what, if anything of permanent value is going to come out of this jumble that goes by the name of modernism? What is there in it that is significant? What is there in it that is going to last? An answer, I think, can be derived partly from two pieces of printing in this exhibi-

tion, two pieces which to me are full of meaning for the future, and partly from the conditions under which our present-day printing for commerce is produced.

"Printing for commerce today means advertising printing—that is, printing designed to sell. Its effectiveness, its value to the user, which means the man who buys it, is to be judged entirely on the basis of the sales which it directly or indirectly produces. All the art, all the skill in design and typography and presswork that you can put into it, are so much waste, so much dead loss, in fact, unless they earn a profit for the buyer. This may not be an ideal state of affairs; as a matter of fact, we are already beginning to revolt against it, but it is the state of affairs that obtains today."

The March Cover Design

It looks a little modernistic, don't you think? But that's on account of the type face used. It was designed and set up in the specimen printing department of the American Type Founders Company by B. W. Radcliffe, Junior, a second-year apprentice taking his instruction from Wadsworth A. Parker, the director of the department. The type used is the Broadway series. Needless to say, all materials used in the design are made by the American Type Founders Company.

Mr. Radcliffe began his apprenticeship with Mr. Parker upon his graduation from high school. He is also a student in the printing class of the Henry Snyder high school, Jersey City, under the instruction of Harry W. Osgood, and has nearly completed the I. T. U. "Lessons in Printing," Recent!y he was awarded first place in an adsetting contest conducted by the Printers League of New Jersey, open to all printers' apprentices and students of printing in the state of New Jersey.

"Typography," he says in a letter, "to me is very fascinating work and my father is proud of the encouragement I am receiving. He won his first prize at the age of twenty-one. I have him beaten by more than two years."

There is no doubt about the future of this young man; he is on the right track and his success is assured. In the years to come he may set us all an example as a high-grade typographer.

Harvard Advertising Awards Announced

The 1927 winners of the Harvard Advertising Awards, annual prizes founded by Edward W. Bok in 1923, were announced at a dinner in honor of the winners held at the Harvard Business School February 17. James H. McGraw, president of the McGraw-Hill Publishing Company, was awarded the gold medal for distinguished contemporary services to advertising, because of his lifelong service in the upbuilding of higher standards in advertising in the business press of the country. The twothousand-dollar prizes were as follows: To Mrs. Erma Perham Proetz, of the Gardner Advertising Company, St. Louis, for a campaign of Pet Milk; to the Ronalds Advertising Agency, Limited, Montreal, for the institutional campaign of the Canadian Pacific Railway, prepared by W. P. Tuttle; to Barton, Durstine & Osborn, New York city, for the campaign of R. H. Macy & Co., prepared by Paul Hollister; to Davis & Geck, Incorporated, Brooklyn, for the campaign of D. & G. Sutures; to J. Walter Thompson Company, New York city, for the research study, titled "Retail Shopping Areas."

For the advertisement most effective in its use of text as the chief means of delivering its message, one thousand dollars to Barton, Durstine & Osborn, New York city, for an advertisement of Marshall Field & Co., titled "Even So Simple a Thing as a Handkerchief," prepared by Thoreau Cronyn; for the advertisement most effective in its use of pictorial illustration, one thousand dollars to T. M. Cleland, New York city, for an advertisement of the Cadillac Motor Car Company, titled "Cadillac Creates a New Luxury in Motoring"; for the advertisement most effective in its combination of text and illustration, one thousand dollars to Calkins and Holden, New York city, for an advertisement of Wesson Oil, titled "And That's Why Women Really Prefer It"; for the advertisement most effective in typography, one thousand dollars to the Ford Motor Company, Detroit, for an advertisement, titled "Important Facts About the New Ford Car."

The certificates of award were presented by Prof. O. M. W. Sprague, acting dean of the Harvard Business School, in the absence of Dean Wallace B. Donham, who is in Europe.

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The Trade at a Glance TED SEIDEMAN, for years typothetae sec-

TED SEIDEMAN, for years typothetae secretary in South Bend and Albany, has been appointed manager of the Chicago branch of the Babcock Printing Press Manufacturing Company, with offices at 407 South Dearborn street. He is already on the job.

THE annual journalism week at the School of Journalism of the University of Missouri will be held May 6 to 12. The School of Journalism will celebrate its twentieth anniversary as a part of the journalism week activity on Friday, May 11, Dean Williams said.

ROBERT G. HEIR, who for two years or more was associate editor of THE INLAND PRINTER, has been appointed manager of the Chicago branch of the American Steel and Copper Plate Company of Jersey City. The Chicago office of the concern is in the Rand-McNally building.

"RESOLVED, That Overtime to Take Care of the Peak Load Is More Profitable Than Increased Production Facilities" was the topic at the February meeting of the Grand Rapids Printers Association on Thursday, the sixteenth. Decided opinions were voiced affirming the resolution.

THE Eastern Manufacturing Company, paper manufacturer, announces the election of Edward M. Graham as president to succeed Stewart W. Webb. The Boston office of the company has been discontinued and the treasury department is now located at Bangor, Maine.

J. L. Shilling, well and favorably known as secretary-treasurer of the Lammers-Shilling Company, one of the pioneers in offset lithography in Chicago, has been appointed general manager of the Rayner Lithographing Company, Chicago.

In the Neenah Paper Company's Success Bond advertisement in the February issue of THE INLAND PRINTER the name of the Detroit Paper Company was omitted from the list of the company's distributers. Interested parties are notified that the omission was not intended.

THE MANZ CORPORATION, Chicago, announces the advancement of Joseph C. Gries from sales manager to vice-president in charge of sales, and the appointment of Roswell C. Mower as vice-president and sales manager. Mr. Gries has been with the Manz Corporation for the past three years, while Mr. Mower has been connected with Will Howell and Associates.

FROM the D. Stempel Type Foundry, Frankfort, Germany, we have received a beautiful calendar in the shape of a thirty-two-page book in a black and gold cover. Besides the calendar proper, the book contains six pictures of birds in four colors, after the paintings of Prof. F. W. Kleukens, and a selection of American and English poetry. The makeup of the book is a credit to those who did it.

AN ILLUSTRATED BROCHURE, entitled "Made of Du Pont Fabrikoid," has recently been issued by the Fabrikoid division of E. I. du Pont de Nemours & Co. An interesting feature of it gives the reader an idea of how this material, which was first sold in the United States about thirty years ago and then was generally regarded as a leather substitute, has now won a place for itself and in a great variety of uses stands on its own merits and is no longer regarded as a substitute for leather.

C. H. Griffith, assistant to the general manager of the Mergenthaler Linotype Company, and J. L. Rousseau, head of the linotype matrix manufacturing department in Brooklyn, went to Europe on the S. S. Paris, February 25. They will spend several months abroad on a general business trip to the headquarters and works of companies affiliated with the Mergenthaler organization. While on the other side they will visit London, Paris, Berlin, Vienna, Rome, and other principal cities.

The Buxton & Skinner Printing and Stationery Company, St. Louis, advises that for some time past a party representing himself to be a Mr. Buxton has swindled printers and others by obtaining money on a story of being robbed of his car and other possessions while touring. Sometimes he claims to be a member of the Buxton and Skinner firm, at other times that he is a grandson of Mr. Buxton; usually he asks for a loan of ten or fifteen dollars—and gets it. He is now operating in towns in the central west. If he should approach you—well, keep your money.

THE Illinois Press Association held a well attended semi-annual meeting at the Hotel Sherman, Chicago, Thursday, Friday, and Saturday, February 23-25. A banquet concluded the Thursday sessions, followed by visit to the Chicago *Tribune* plant. Bread and butter problems had their inning Friday morning and were amply discussed.

THE SUIT in equity brought against the L. L. Brown Paper Company by the Byron Weston Company, charging infringement of a patent covering its process of making flexible hinge paper, has been terminated by the withdrawal of an appeal from the decision of the United States District Court at Boston, which found in favor of the L. L. Brown Paper Company.

George H. Benedict, long and favorably known for his cost agitation among the photoengravers of the country, recently sold his interest in the Globe Engraving and Electrotype Company, Chicago, and has become secretary of the Chicago Photoengravers Association. No one is more qualified for such work than George, and if we mistake not he will prove a success in it. He has our best wishes in his new job.

James A. Marshall, formerly associate editor of the *Linotype News*, has become associated with George T. Lord as manager of a new composition plant to be opened in the Master Printers' Building, New York city. Tentatively the name of the new concern will be the Caxton Company. It will specialize in fine typography for printers and advertisers. Mr. Marshall is a practical printer and advertising and newspaper man. He is a member of the New Jersey Press Association, the Newark Club of Printing House Craftsmen, the New York Newspaper Club, and other clubs.

A. M. MILLER succeeded his father, O. A. Miller, as president of the Central Ohio Paper Company at the recent annual meeting. Mr. Miller Senior was elected chairman of the board after a service of fortyone years as president of the company. He became identified with the company soon after it was organized as a partnership in 1872 and in 1877 became president when the company was reorganized as a corporation. Since that time he has been actively at the head of the development of the company to its present position. He was the first president of the National Paper Trade Association, and a good one at that.

It is gratifying to us that printing machinery manufactured in the United States has such popularity in England. The Vandercook composing-room presses, for instance, have been selected by a number of printing firms of the highest standing in England, the same as they have in the United States. There are fifty Vandercook presses in use by five of the most representative printing firms in the British Empire. These five firms are the Amalgamated Press, Limited, London; Hazell, Watson & Viney, Limited, London and Aylesbury; Cornwall Press, Limited, London; Bemrose & Sons, Limited, Derby, and Kelly's Directories, Limited, also of London.

THE INAUGURATION of a class in color presswork, with Harmon P. Immell as instructor, is announced by the department of printing at Carnegie Institute of Technology. The past two months have witnessed the installation of the last of the large pieces of equipment promised Carnegie Tech's department of printing for 1927-28 by manufacturers of printing machinery.

THE Chicago Tribune began publication January 1 of a special edition on rag paper of five hundred copies of its final daily edition. The cost of the edition is seventy-five cents for a single daily copy, two dollars for a Sunday copy; the annual subscription for the daily is one hundred dollars. Perhaps as a coincidence it may be mentioned that on the day the Tribune carried the announcement about this indestructible edition, it also carried a news item stating that some mathematician had figured out that the world would be destroyed next summer.

Announcement is made by W. L. Schilling, president of the College Annual Printers Departmental, U. T. A., that definite plans have been laid to publish a comprehensive manual for use of the colleges in publishing better annuals. The manual will be the most complete treatise ever published dealing with the many phases of good bookmaking. Some of the features of the book will be the business angles and management. The advertising angle, the circulation problem, and a treatise on type, paper, composition, art, engraving, presswork, binding, and covers will also be discussed.

DIRECTOR HARRY F. HARRINGTON, of the Medill School of Journalism, Northwestern University, who was injured in an automobile accident in Belgium last summer. has recuperated sufficiently to make the return trip, according to word received by acting-Director Brownell. Prof. Harrington's injuries came when a motor lorry crashed into the taxicab in which he, Mrs. Harrington, and others were leaving Ostend for an excursion to the Ypres battlefields. One leg was broken, and the knee-cap of the other cracked. Prof. Harrington spent several weeks in a hospital at Ostend and at the American hospital in Paris, later convalescing on the Riviera.

THE Typothetae of Baltimore has won its fight against the ordinance recently introduced in the city council, under which it would have been unlawful to distribute printed matter in doorways, to place it in automobiles parked along the streets or otherwise hand out such material. Realizing that the passage of the ordinance would be a sharp blow to many of its members who handle a large volume of such advertising, the local typothetae began a vigorous campaign against the act, passed resolutions protesting against its passage, and made formal protest to the individual members of the council. John C. Hill, executive secretary, called the attention of the Independent Retail Grocers of Baltimore to the matter, and inasmuch as circulars distributed by hand comprise the bulk of their advertising, they joined in the fight.

THE INLAND PRINTER |

HARRY HILLMAN, Editor-in-Chief

MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 632 SHERMAN STREET, CHICAGO

MARCH, 1928

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made though the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application, The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to adve tise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENNOSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEK. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads, received in Chicago later than the fifteenth of month preceding publication not guaranteed. We can not send copies of The Inland Printer Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound. Used in 44 states, Canada, Hawaii, Bermuda. Sent on trial. Particulars free. FITCH BROS., Central City, Neb.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE — Publishing-printing business, established 75 years; two weeklies printed; plant ready for daily; 12,000 population in Finger Lakes, N. Y.; live community, fine living and educational advantages; present owner retiring; with realty, sale involves \$60,000; half will handle if buyer's character and experience warrant. This is a money-maker and not for bargain seeker. M 809.

FOR SALE — Or would consolidate new, up-to-date, two press job plant, fully equipped in detail, with services; a rare opportunity to buy a going business; or any one needing new material to replace old; or to enlarge their plant. An ideal proposition for party or business desiring to establish a private plant or business of their own. Investigate. M 812.

WANTED — Chicago million-dollar wonde-ful printing office; making money, but need more business; chance for big man at big pay to supply that need; no limit to ambition: must have record thoroughly investigated; small fry need not answer. Give all particulars. M 805.

TRADE LINOTYPE PLANT — Five linotypes, 28 magazines, other equipment complete, mats from 5 to 36 point display, long time contracts, no soliciting, no collecting; splendid chance for two or three good union operators; at least \$5,000 cash, balance easy terms. M 783.

THIRTY-FIVE THOUSAND DOLLAR printing office and stationery business for sale; located in uptown business district of Los Angeles; established 19 years; business built up without solicitors; reputation highest rate; wish to retire is reason for selling, M 807.

ESTABLISHED JOB PRINTING PLANT for sale; \$20,000 average annual income; \$2,000 handles. BOX 1769, Denver, Colo.

FOR SALE

MIEHLE PRESSES, all sizes, 26 by 34 to 51 by 74. Tell size needed and ask for special list giving prices and discounts now. EXCEPTIONAL VALUE, 49 by 66 Hodgman; this is a fine, late type press; was doing heavy color printing; best distribution for heavy, solid impression; recommended for any heavy, accurate color printing; publishing work, poster, label, cutting and creasing, folding box work, etc. ALSO complete line in stock of new, rebuilt and used machinery, composing room equipment and supplies; special values now in Diamond Lever and Power cutters, also cut cabinets; also offer Automatic cutters, stitchers, punches, jobbers, stones and frames, complete plants and outfits. Write for next bulletin. Come to Chicago and view our large stocks. WANNER MACHINERY COMPANY, 714-716 S. Dearborn street, Chicago.

BABCOCK OPTIMUS, bed size 29 by 41, with Dexter combing pile feeder;
Babcock, bed size 33 by 46, with Cross continuous feeder; Miehle No. 3,
bed size 33 by 46, excellent condition, big saving over a new machine; two
pony Miehles, bed size 26 by 34, late style; Seybold Dayton 44-inch; Dexter
cutter, 50-inch; Seybold Holyoke 34-inch, with automatic clamp; Kelly B
presses; Miller High-Speed, practically new, with D. C. motor equipment;
Miller saw-trimmer; proof press and type cabinets. NORTHERN MACHINE
WORKS, S. E. corner Marshall and Jefferson streets, Philadelphia.

FOR SALE — Two Kidder roll feed bed and platen presses, one 12 by 16 inches, and the other 12 by 28½ inches, complete with numbering, punching, cross perforating, and slitting attachments; these presses print one or two colors on top of the web, and one on the reverse side. Also double head Kidder one to four color cloth bag printing presses. Complete and in good running order; reasonable prices. M 804.

ONE 4½ by 9 INCHES AUTOMATIC Carver die stamping and copper-plate press; has been used very little and is in perfect condition; will ship to responsible firm making highest approximate offer; value of machine to be definitely fixed by non-interested appraisers. Also small quantity of steel dies and copperplates. For details write at once to THE JAPAN ADVERTISER PRESS, Tokyo, Japan.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety, Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES Reg. U. S. Pat. Office

VISE GRIP. For any job, heavy stock or long runs. \$2.50 set of 3.

FOR SALE—One 42-inch International gluer; one 32-inch International Gluer in A-1 condition, overhauled and guaranteed by us; a large number of other good, serviceable presses, cutters, etc., for printers, bookbinders and box makers. MASON & MOORE, INC., 28-30 E. 4th street, New York city.

MIEHLE PRESSES, btd size 26 x 34, serial numbers 2113, 9291, 10079, 10517; both deliveries; in excellent condition: reasonably priced if sold before removing; can be seen in operation. NORTHERN MACHINE WORKS, Mashall and Jefferson streets, Philadelphia.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson boulevard, Chicago.

COMBINATION LINOTYPE SCHOOL and composition business for sale; \$1,500 will handle; plenty of composition to keep going; 2 machines; has been good money-maker. Best of reasons for selling. M 774.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn street, Chicago, Ill.

FOR SALE — 3 Dexter-Kast stitcher feeders in prime condition (2 heads); used less than one year. Address MASON & MOORE, INC., 28-30 E. 4th street, New York city.

MIEHLE PONY, 26 by 34, with Dexter pile feeder; first-class, fine unit in A-1 condition; cheap. THE OHIO PRESS PRINTING COMPANY, Cincinnati, Ohio.

FOR SALE - 38-inch Dexter paper cutter. M 792.

HELP WANTED

Composing Room

COMPOSITOR-STONEMAN specializing on press lineup, capable of giving O. K. on all cylinder work; steady job with large open shop Western New York; no trouble. Applicants state age, references, experience, wages expected, in confidence. M 808.

WANTED, at The Children's Village, Dobbs Ferry on Hudson, N. Y., an institutional printer. Apply to LEON C. FAULKNER, Managing Director.

Executive

ARIZONA'S LARGEST COMMERCIAL printing, binding and engraving plant wants an experienced man capable and competent of organizing and conducting a creative Direct Mail and Service department; must be able to supply ideas, write copy, make layout and sell his prospects; permanent position; medium salary to start — later limited only to his ability to produce. Address BOX 1856, Phoenix, Arizona.

Pressroom

AMERICAN PRINTING FIRM IN JAPAN requires services of experienced black and process color pressman; must be capable of training Japanese workmen on OO, No. 4, and Vertical Miehle presses and C. & P. jobbers, to do high-grade work; opening also includes position of shop foreman for capable and experienced printer and is a good opportunity. If interested write for details, giving your qualification, cable address and furnishing references which will bear investigation to the JAPAN ADVERTISER PRESS, Tokyo, Japan.

Salesmen

WANTED — REPRESENTATIVES by large manufacturer of loose leaf accounting forms, manifolding books and sets, lithographed business and bank stationery, bookkeeping machine cards, sheets, etc.; a complete line selling direct to user; protected territory; full commission paid weekly; real opportunity for men experienced in these or similar lines. Applications held strictly confidential. M 647.

PRINTING SALESMEN, ATTENTION — We have a piece of printing that sells to a prosperous industry at a price which can not be met by local printers; we have no competition and will give exclusive territory to the proper man; 25% commission. Send full details about yourself and your ability to GEORGE A. FABER, 498 Best street, Buffalo, N. Y.

SIDE LINE REPEATER to every printer: advise territory you cover, lines you handle. 1342 Harper, Detroit, Michigan.

Sales Manager

WANTED: SALES MANAGER — One who can produce; old established company; splendid credit and reputation for only high-grade work; open shop, M 811.

INSTRUCTION

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. Inspection invited. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

LINOTYPE OPERATORS trained by world's greatest system. Our highly efficient graduates earn up to \$60 weekly; large demand for good men and women operators. Six to 12 weeks in our practical school makes you speedy and accurate. We assist graduates to position. Free literature. FREMONT LINO-TECH. SCHOOL, 118 N. Sixth street, Terre Haute, Ind.

MISCELLANEOUS

EVERY SCHOOL AND COLLEGE in your vicinity will need commencement invitations and announcements; orders are being placed now. More than 1,000 printers throughout America get this profitable business with the distinctive Harter line and complete the printing right in their own plant; 1928 line includes more than 20 beautiful designs; unusually attractive discount. Send \$1.00 for complete set of samples already mounted for presentation to prospects; your \$1.00 refunded with first order. THE HARTER SCHOOL SUPPLY CO., 2051 East 71st street, Cleveland, Ohio.

SITUATIONS WANTED

Binder

BINDERY FOREMAN — Good executive, thorough practical experience in all lines of the business, Cleveland and Dexter folders and other machinery, wants position with good printing house any city in United States. M 725.

BINDERY FOREMAN, experienced executive, wants position with a future in it; can rule, finish, forward, operate cutting and folding machines, etc.; familiar with all classes of bindery work. M 797.

SITUATION WANTED — Bindery foreman, now employed; ruling, binding, finishing; all-around man; 18 years' experience; excellent references; eastern states preferred. M 816.

Composing Room

LINOTYPER for English and German (machinist-operator, practical printer) desires situation; good man on job, display and tabular work; 5,000 ems, accurate and absolutely dependable at all times; can take charge of machines and copy; would also consider floor job; age 35, married, union; Chicago preferred. M 810.

MACHINE OPERATOR, all-around printer, good editorial and advertising man, wants permanent position; married; union; capable of foremanship or management; city or country; business education; references. BOX 205, Halsey, Oregon.

MONOTYPE KEYBOARD OPERATOR — Young man with four years' experience in straight, tabular and foreign matter on job, book and catalog work, desires position; willing to go anywhere. M 814.

COMPOSING ROOM FOREMAN — Long experience with some of best plants in Middle West; also instructor in one of best colleges in U. S.; A-1 compositor and executive. M 753.

Executive

EXECUTIVE, with 22 years' experience, desires managerial connection; practical in both mechanical and business ends; well up in estimating, costs, credits, buying, customer contact, production and general management; highest references. M 815.

Managers and Superintendents

MANAGER OR SUPERINTENDENT—Thoroughly experienced and capable of taking complete charge of any size plant or department doing general commercial, publication, manifold, direct-by-mail, color, catalog and advertising printing of every description; a young, active man of good personality and appearance who can become a part of and improve your business; not particular of title or location. M 738.

MANAGER — Practical in both business and mechanical ends, desires correspondence with a modern concern doing from \$100,000 to \$300,000 yearly business. M 820.

Offset

SCREEN PHOTOGRAPHER, experienced color or black and white, either wet or dry plates. M 806.

Pressroom

CYLINDER PRESSMAN on two-color Miehle press or singles; best references furnished; now working; age 32; will go anywhere; steady. M 663.

CYLINDER PRESSMAN wishes position; Middle West or Pacific Coast preferred; familiar with offset process. M 784.

Production Manager

PRODUCTION MANAGER OR SUPERINTENDENT — Married man, under 40, familiar with every department of commercial, publication and newspaper shop, seeks change; good organizer and seasoned executive. M 671.

Proofroom

PROOFREADER — Having specialized for yea's in high-grade job work, adsand technical magazines; held important position in large proofroom, final revision engineering journal; though handicapped with impaired hearing, made fine record, being thoroughly familiar with type, layout, etc.; open shop. M 813.

THE JOHNSON PERFECTION GAS BURNER

STOPS STATIC . ELIMINATES OFFSETTING

Twenty years of practical development are behind the leadership of this burner. The tried and proven principles that produce profits with satisfaction and certainty.

THE JOHNSON PERFECTION BURNER CO., Crown Building, CLEVELAND, OHIO

Salesman

SALESMAN, experienced in selling cylinder printing presses and cutters and creasers, desires connection. M 746.

WANTED TO PURCHASE

FIRST-CLASS cylinder cutting and creasing press wanted in 56-inch size or larger. Write full particulars as to age, condition, speed, size, price, etc., to THE REID PRESS, LIMITED, Hamilton, Canada.

WANTED TO BUY used galley storage cabinet with 50 or 100 galley capacity, size 9 by 13. VICKS BROTHERS, Whitesboro, N. Y.

WANTED—A cheap electric machine for producing raised effect printing. P. F. Osborn, Biglerville, Pa.

BUSINESS DIRECTORY

Blotters-Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton street, Chicago. BRANCHES: 461 Eighth avenue, New York city; 531 Atlantic avenue, Boston; Bourse bidg., Philadelphia. Wire stitchers, perforators, punching machines, round co ner cutters, tab cutting machines, unmbering machines, mobosers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 504 Sherman street, Chicago, Ill. Hinged paper covering machine, book back gluing machine, round corner turning-in machine, stripping machine and strip end trimmer.

Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BERGENFIELD CALENDAR COMPANY, Bergenfield, N. J. Most complete assortment of calendar pads; daily date, monthly, tri-monthly; latest Cooper Black figures, super quality, lowest prices. Write for catalog and price list.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalog.

Calendar Representation

BERGENFIELD CALENDAR COMPANY, Bergenfield, N. J. Printers can become local agents for Bergenfield commercial calendars. Line has every merchandising advantage. Easy selling. Compact sample kit furnished. Write for details

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut street, Philadelphia, Pa.

Chase Manufacturers

BARNHART BROS. & SPINDLER - See Typefounders.

Collections

PAST DUE and doubtful accounts collected. Nation-wide service. PRINTERS' COLLECTION AGENCY, corner Senate avenue and Ohio Street, Indianapolis, Ind.

Composing Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders

BARNHART BROS. & SPINDLER - See Typefounders

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO .- Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER - See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th ave., Cic Chicago, Ill.: Eastern office, 38 Park row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

OUR NEW METHOD enables us to emboss without expensive dies. Consult us on your next embossing job. THE PRESS OF H. E. HULL, Meriden,

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 534x91/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY.

Engraving Methods

ANYBCDY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Numbering Machines

TYPOGRAPHIC, HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Ove:lays." A. M. COLLINS MFG. CO., 1518 Walnut street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th ave., Cicc Chicago, Ill.: Eastern office, 38 Park row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular, HUGO LACHENBRÜCH, 18 Cliff street, New York.

Printers' Machinery and Supplies

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago: also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1310-1312 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; 400 East street, Springfield, Ohio; 1432 Hamilton avenue, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit Mich. troit, Mich

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 85 Grand street, New York city.
Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER - See Typefounders.

Complete Equipment

FOR FIFTY YEARS we have been manufacturing and selling Printing Equipment and Materials. Our stock and service is maintained for all plants in this central territory desiring expert information in regard to laying out and purchasing modern equipment.

Wanner Machinery Co., 714-716 S. Dearborn St., Chicago

Complete Equipment for PRINTERS, BINDERS and FOLDING BOX MANUFACTURERS

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat. ma-chinery, flat bed web presses, Battle Creek, Mich.

GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, l. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER -- See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Roller Casting Machinery

CHAS. E. JOHNSON CO., 152 Forsyth street, S. W., Atlanta, Ga. Modern Gatlin Gun outfits and all accessories required in roller making.

Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER - See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BARNHART BROS. & SPINDLER - See Typefounders.

Stereotyping Mats

STAR KEE STEREOTYPING MATS are standard for making stereotyping plates. Instantaneous service in your own plant, much cheaper than electros. You distribute your type and file your mats for future plates. Job size 12 by 15, newspaper 20 by 24. They are shipped cured, ready for use. Use job press for making type impression on the mat. Particulars on request. WHIT-FIELD PAPER WORKS, INC., 12 Vestry street, New York city.

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Type and Printers' Supplies

LARGEST independent founders. Ask for catalog and save money, EMPIRE TYPE FOUNDRY, Delevan, N. Y.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 104-112 E. 25th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 109 S. Hanover st.; Richmond, 11 Governor st.; Atlanta, 192-96 Central ave., S. W.: Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kanssa City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 222-26 S. Los Angeles st.; San Francisco, 500 Howard st.; Pordand, 47 Fourth st.; Spokane, West, 310 First ave.; Milwaukee, 125 Second st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 329-831 S. State street, Chicago, 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, satel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brake and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 248 W. 40th street, New York. Headquarters for all European type faces and the designs of Frederic W. Goudy.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER - See Typefounders

Wood Goods-Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

MPRINTS

PRODUCED ON LINOTYPES, INTER
TYPES OR LUDLOWS from matrix slides
u wherever the printed matter goes. Cast them so cheaply in your own office that
eir cost is insignificant. We also make matrix slides to reproduce any face of type,
sign or border on slug-casting machines. Send for full information.

IMPRINT MATRIX COMPANY, Moravian Falls, N. C.

LI-NOWELL CO., PORTLAND, ORE. ELLIS BROTHERS PTG. CO., EL PASO WALLA WALLA BULLETIN NEWS PRINTING HOUSE, CHARLOTTE, N. C. E. A. WRIGHT COMPANY, PHILA. PRESS OF GO. H. ELLIS CO. (INC.) BOSTON BUSHONG & CO., PORTLAND THE ZIEGLER PRTG. CO., BUTLER, PA. KOCH BROTHERS, DES MOINES THE A. B. HIRSCHFELD PRESS. DENVER

S FLAT

WINDSHIELD and WINDOW STICKERS Salesmen Wanted

F & L LABEL CO., 4204 W. Lake St., Chicago, III.

H. ALFRED HANSEN, 5 Cheswick Road, Auburndale, Mass., will represent Inventors and Manufacturers of Machinery for Printing and Allied Industries. Also Paper Manufacturers. Your Inquiries Solicited.

Formerly General Manager of The H. C. Hansen Type Foundry - Est. 1872

CAMPBELL PRINTING PRESS REPAIR PARTS CO.

Let us know your needs

We specialize in repair parts for Campbell Presses
Expert repair men for all makes of presses sent to your plant
Always give serial number of press

249 SCHOLES STREET

BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office

FOR business stationery, documents and mailings. White — and twelve col-ors—and envelopes.



Write for booklet of col-ors and weights. Hamp-shire Paper Co., South Hadley Fal's, Mass.



Stop Your Tape Troubles!

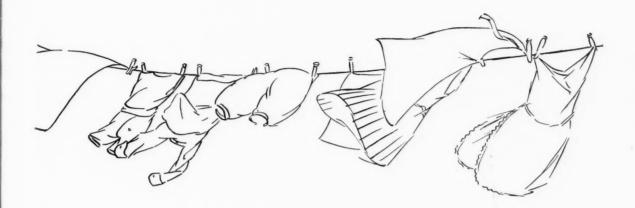
PRICE COMPLETE One pound "Sanderco" and special combing brush, postpaid \$6.25 Extra one pound cans, postpaid, \$5.25 each

Endless Tape Compound Co. Bloomfield Station Pittsburgh, Pa.

Put your printing press and printing-house motor control problems up to Monitor. If it can be done with a motor...

Monitor does it automatically

MONITOR CONTROLLER COMPANY, Baltimore, Md.



our interest in good paper may as well commence with those familiar garments that one sees cutting weird capers on wind-blown clotheslines, because it won't be long before the papermaker will get them you will be feeding them in thin layers through your presses. Of course, none of the paper men we know resort to raiding backyards in the stealth of night. It is more practical (and altogether better) to obtain them through the usual channels and sort them intelligently in the light of day. In fact, we are convinced that the careful selection of the rags used in our LAKESIDE BOND is one of the prime reasons that it has given the tremendous satisfaction that it has, over many, many years. Without doubt it also accounts, in part at least, for the fact that LAKESIDE has long enjoyed a volume of sale practically unequalled by any sheet of like cost.

This is a reminder that we are permitting no let-down of LAKESIDE's rag-content or other standards established long ago. When better rags are made our LAKESIDE makers will macerate them. Offered exclusively by BRADNER SMITH & CO., Paper Merchants, 333 South Desplaines St., Chicago, Illinois

3 finishes : 12 colors 212 items

Better Broadsides at Reduced Cost



The Founder WILLIAM BECKETT

A considerable part of every advertising appropriation goes into the production of mailing folders and large broadsides.

Their effectiveness is usually reduced by their monotony of appearance and the tendency of the paper to fracture and tear in the mails.

Beckett Cover has now been developed to overcome these objections. It not only increases the usefulness of advertising folders but it reduces their cost.

Printers and Advertisers
will do well to consider these points:

[a] Color sets your broadside apart from the crowd and gets attention. Beckett Cover is made in seven interesting colors.

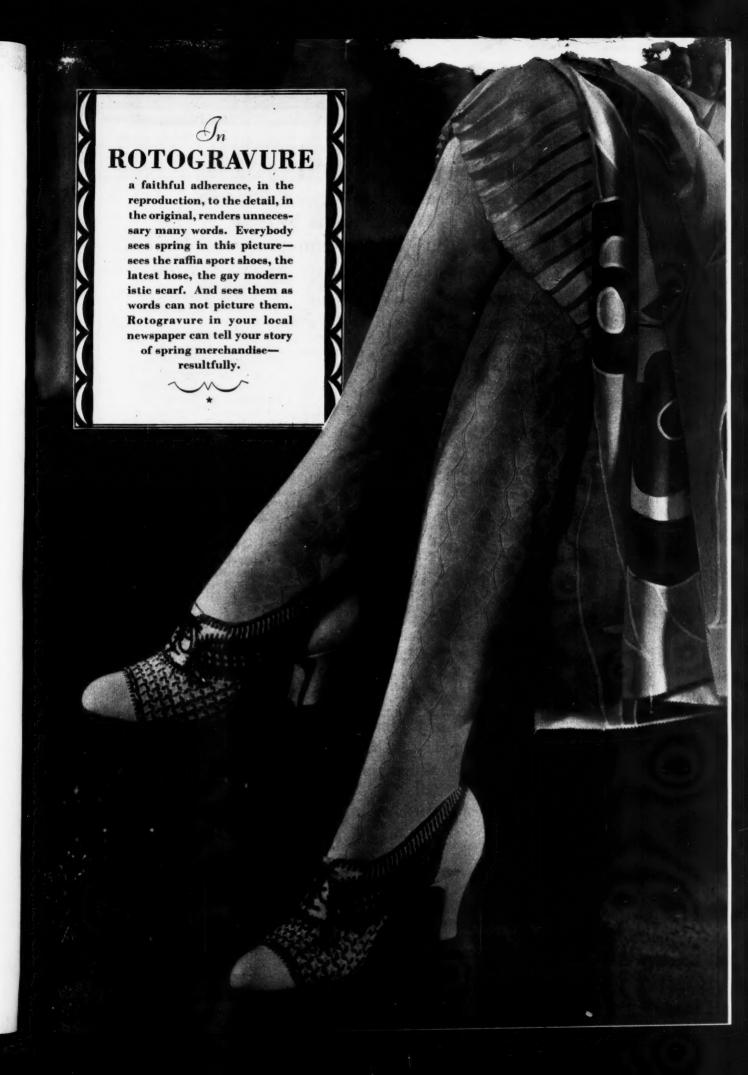
- [b] Different colors can be used in each of a series of mailings.
- [c] The superior strength and perfect folding qualities of Beckett Cover insure safe carriage in the mails.
- [d] The use of line drawings gives greater latitude of treatment than is possible with halftones.
- [e] The cost is usually less than you have been paying.
- [f] Our reputation as makers of famous Buckeye Cover and Buckeye Antique Text is the best guaranty of our goods and our claims.

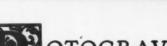


May we send you examples of Broadsides on Beckett Cover?

THE BECKETT PAPER COMPANY

Makers of Good Paper
In HAMILTON, OHIO, Since 1848





oTOGRAVURE sections are published every week in fifty-two cities of North America by these eighty-three newspapers

- *Albany Knickerbocker Press
- *Atlanta Constitution
- *Atlanta Journal
- *Baltimore Sun

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- *Birmingham News
- *Boston Herald
- *Boston Traveler
- *Buffalo Courier Express
- *Buffalo Sunday Times Chicago Daily News
- *Chicago Jewish Daily Forward
- Chicago Sunday Tribune
- *Cincinnati Enquirer
- *Cleveland News
- *Cleveland Plain Dealer
- *Denver Rocky Mountain News
- *Des Moines Sunday Register
- *Detroit Free Press
- *Detroit News
- *Fort Wayne News-Sentinel
- *Fresno Bee
- *Habana, Cuba, Diario De La Marina
- *Hartford Courant
- *Houston Chronicle
- *Houston Post-Dispatch
- *Indianapolis Sunday Star
- *Kansas City Journal Post
- *Kansas City Star
- *Long Beach, Calif., Press Telegram

- *Los Angeles Sunday Times
- *Louisville Courier Journal
- *Louisville Sunday Herald
- Post Memphis Commercial Appeal
- Mexico City, El Excelsior
 *Mexico City, El Universal
- *Miami Daily News
- *Milwaukee Journal
- *Minneapolis Journal
- *Minneapolis Tribune
- *Montreal La Patrie
- Montreal La Presse
- *Montreal Standard
 *Nashville Banner
- *Newark Sunday Call
- *New Bedford Sunday Standard
- *New Orleans Times Picayune New York Bollettino Della
- Sera
 *New York Corriere
- D'America
 *New York Evening Graphic
- *New York Jewish Daily Forward
- *New York Morning Telegraph
- *New York Il Progresso Italo Americano
- *New York Evening Post
- New York Herald Tribune
- *New York Times

- *New York Sunday News
- *New York World
- *Omaha Sunday Bee-News
- *Peoria Journal Transcript
- *Peoria Star
- *Philadelphia L'Opinione
- *Philadelphia Inquirer
- *Philadelphia Public Ledger
 & North American
- *Providence Sunday Journal
- *Richmond, Va., Times-Dispatch
- *Rochester Democrat Chronicle
- St. Louis Globe-Democrat
- *St. Louis Post Dispatch
- *St. Paul Daily News
- *St. Paul Sunday Pioneer Press
- *San Francisco Chronicle
- *Seattle Daily Times
- *South Bend News Times
- *Springfield, Mass., Union-Republican
- *Syracuse Herald
- *Syracuse Post Standard
- *Toledo Sunday Times
- *Toronto Star Weekly
- *Washington Post
- *Washington Sunday Star
- *Waterbury Sunday Republican
- *Wichita Sunday Eagle
- *Youngstown, O. Vindicator

Rotoplate is a perfect paper for rotogravure printing, and is supplied by Kimberly-Clark Company to above papers marked with a star

Kimberly-Clark & Company

Established 1872 Neenah, Wis.

NEW YORK

LOS ANGELES
716 Sun Finance Building

CHICAGO 208 S. La Salle Street

Writs for our new book, the A B C of Rotogravure, showing many interesting specimens printed by this modern process. It will be sent to you without charge. Address Kimberly-Clark Company, Rotogravure Development Department, 208 S. LaSalle St., Chicago





BUSINESS PAPER

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK

HOWARD BOND

Western Sales Office: Otis Building 10 So. La Salle Street CHICAGO



The Clear Brilliancy of the Nation's Business Paper

OWARD BOND—the Nation's Business Paper—is nationally known for its flawless color, clearness, whiteness, wonderful strength and unusual printing qualities. ¶ The reason for the brilliant whiteness of Howard Bond is the chemically pure, clear, cold water used in its manufacture, which is obtained from a vast underground lake. This lake, 74 acres in area and 200 feet deep, is beneath the land on which The Howard Mills are situated and no water has ever been found that is more suitable for paper making. ¶ The pure quality in every sheet is evident—and constant. Every sheet is the same. Look for the HOWARD BOND name watermarked in every sheet. ¶ Ask us to send you samples of the HOWARD BOND line, white and thirteen colors. ¶ A request on your letterhead will bring the New Howard Bond Portfolio.

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

THE HOWARD PAPER COMPANY, URBANA, OHIO





COLLINS FABRATONE

TRANSLUCENT was created...
FOR THOSE WHOSE APPRECIATION OF
LAIDTONE BOOK, the coated paper with the
laid effect, demanded an accompanying folding
card or cover stock of similar printing qualities
but of a decidedly different surface motif—

FOR THOSE WHO HAVE BEEN SEEKING SOMETHING NEW to replace the stereotyped selections of coated stocks for booklet covers, menus, calendars, announcements, tickets, et al.—

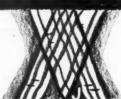
AND FOR THOSE WHO REQUIRE VARIETY without a sacrifice of novelty or quality. FABRATONE TRANSLUCENT suggests its own application and utility. It is a fearless departure from the ordinary, a perfectly surfaced stock for delicate halftones and a colorful addition to a line of patterned coateds that is rapidly leaving the field of innovations to become an accepted standard of persuasive printed salesmanship. Let us send you an illuminating portfolio of this lates: Collins creation.

A. M. COLLINS MANUFACTURING COMPANY

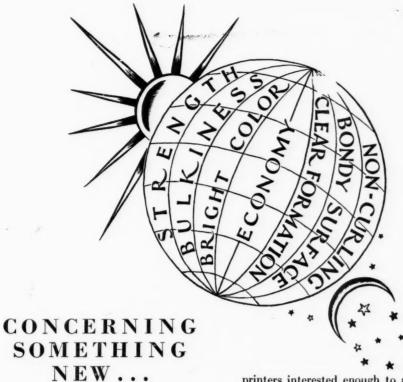
1518 WALNUT STREET, PHILADELPHIA

Laidtone Book, Translucent and Coated Blanks; Fabratone Translucent; Laid-Mark, Castilian, Algerian, New Librarian, Damascan and Anniversary Covers are stocked by America's Leading Paper Merchants :: Send for Sample Books

THE NEW TREND



IN COATED PAPER



AGAIN, we have collected a group of effective sales letters and reprinted them on Triton Bond together with notes on what they accomplished. The new publication is called *Twenty Good Letters*.

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It is more than so many letters, interesting as they are. There have been included, besides, a number of excellent letterheads which were composed—and this is noteworthy—entirely "out of the cases," from standard type material. Here are interesting suggestions that any printer will find it easy to adapt.

The Twenty Good Letters kit provides samples of the colors and different surface finishes of a good bond paper, modest in price, especially well suited to sales letters and similar direct advertising. Triton Bond combines the essential qualities of satisfactory bond paper, in a balanced sheet.

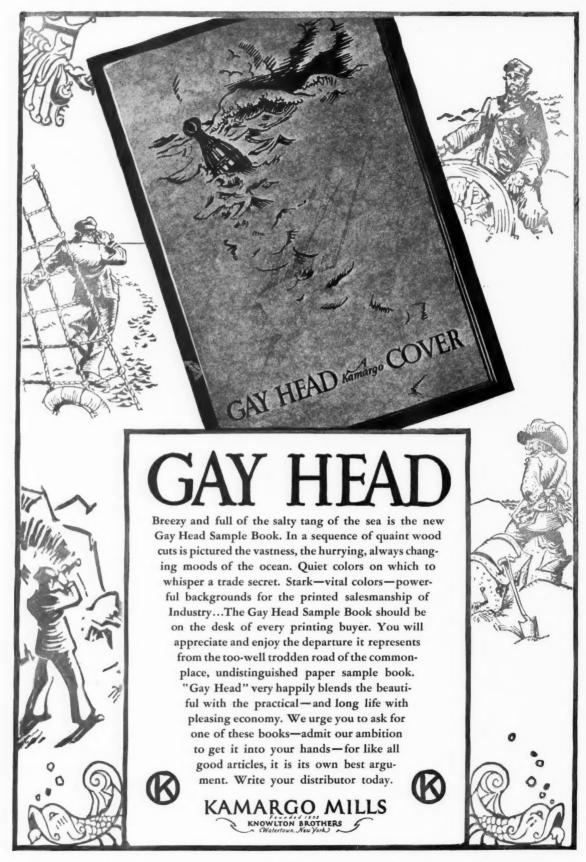
These portfolios will be reserved for those

printers interested enough to apply to us, or to any of the following Triton Bond distributors:

BALTIMORE, MD
BIRMINGHAM, ALA
BIRMINGHAM, ALA. City Paper Co. BOSTON, MASS. W. H. Claffin & Co.
BUFFALO, N. Y
CHICAGO, ILL. Chicago Paper Co.
CHICAGO, ILL. Chicago Paper Co. CINCINNATI, OHIO The Cincinnati Cordage & Paper Co.
COLUMBUS, OHIO Scioto Paper Co.
COLUMBUS, OHIO
DENVER, COLO. Western Paper Co. DES MOINES, IOWA. Seaman Paper Co.
DES MOINES, IOWA Seaman Paper Co.
DETROIT, MICH. Seaman-Patrick Paper Co.
INDIANAPOLIS, IND Century Paper Co.
INDIANAPOLIS, IND. Century Paper Co. JACKSON, TENN. Martins-Currie Paper Co.
KANSAS CITY, MO Bermingham and Prosser Co.
LOS ANGELES, CALIF General Paper Co.
LOUISVILLE, KY The Rowland Company, Inc.
MILWAUKEE, WIS Allman - Christiansen Paper Co.
MINNEAPOLIS, MINN The Paper Supply Co., Inc.
MOBILE, ALA The Diem & Wing Paper Co.
NEW ORLEANS, LA The Diem & Wing Paper Co.
JACKSO V, TENN. Martins-Currie Paper Co. KANSAS CIFY, MO. Bermingham and Prosser Co. LOS ANGELES, CALIF. General Paper Co. LOUISVILLE, KY. The Rowland Company, Inc. MILWAUKEE, WIS. Allman-Christiansen Paper Co. MINNEAPOLIS, MINN. The Paper Supply Co., Inc. MOBILE, ALA. The Diem & Wing Paper Co. NEW ORLEANS, LA. The Diem & Wing Paper Co. NEW YORK, N. Y. Bishop Paper Co. NORFOLK, VA. Hampton Roads Paper Co. OAKLAND, CALIF. General Paper Co.
NEW YORK, N. Y The Seymour Co.
NORFOLK, VA
OAKLAND, CALIF. General Paper Co. OMAHA, NEB. Field-Hamilton-Smith Paper Co.
OMAHA, NEB Field-Hamilton-Smith Paper Co.
PHILADELPHIA, PA Wilcox-Walter-Furlong Paper Co.
PITISBURGH, PA Sevier Paper Co.
PORTLAND, ORE General Paper Co.
ROANOKE, VA
ST. LOUIS, MO Acme Paper Co.
ST. PAUL, MINN Anchor Paper Co.
ST. PAUL, MINN. Anchor Paper Co. SAN FRANCISCO, CALIF. General Paper Co.
SPOKANE, WASH
TOLEDO, OHIO
TULSA, OKLA
EXPORT

OXFORD MIAMI PAPER COMPANY WEST CARROLLTON, OHIO







Baltimore, Md., Hubbs & Corning Company Boston, Mass., D. F. Muaroc Company Buffalo, N. Y., Union Paper & Twine Company Chicago, H., Chicago Paper Company Cincinnati, Ohio, The Chatfield & Woods Co. Cleveland, Ohio, The Standard Envelope Mfg. Co. Columbus, Ohio, Scioto Paper Company © 1928, The S. E. Mfg. Co.

Detrois, Michigan, The Union Paper & Twine Co. Indianapolis, Indiana, C. P. Lesb Paper Company Milicaukes, Wisc., The W. F. Nackie Paper Co. Nashville, Tenn., The Standard Envelope Mig. Co. New York, N. Y., Charles F. Hubbs & Company Philadelphia, Pa., A. Hartung & Company Philadelphia, Pa., The J. L. N. Smythe Co.

Pittsburgh, Pa., The Standard Envelope Mfg. Co. Richmond, Va., Cauthorne Paper Company Rochester, N. Y., Hubbs & Hastings Paper Co. St. Louis, Mo., Acme Paper Company Toledo, Ohio, The Standard Eavelope Mfg. Co. Troy, N. Y., Charles F. Hubbs & Company Washington, D. C., Stanford Paper Company



Where beauty begins

You have learned that Beauty brings business—that beautiful advertising is Beauty—and that you can attain it. You have learned that printed matter as a creator of beautiful atmosphere around a product is altogether too valuable a sales-producer to be cheapened. You have decided to dress-up your catalog, your circular, your magazine—to strengthen your printed matter with the Beauty that comes from really well-done illustrations, fine engravings and skilled typography.

Don't forget that the very foundation of all printing is *Paper*. The first essential of good printing is good paper. To achieve beauty in printing, specify a *beautiful* paper—a *coated* paper . . . one of the *Cantine* group. That's where Beauty *begins*.

Sample book and name of nearest distributor on request. Also details of the Cantine Awards, made quarterly for best work done on any Cantine Paper. You are cordially invited to enter these contests. Address our Dept. 325.

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York

New York Office, 501 Fifth Avenue



COATED PAPERS

CANFOLD

SUPPREME POLOTING
AND PRINTING SMALLTY

ASHOKAN MO I ENAMEL BOOK ESOPUS MO. 2 ETHAMEL BOOK VELVETONE SENIOUS IN ART

LITHO C.1S

BROWN MACHINE COMPANY
GRAND BLVD. & CHURCH ST.
Appleton, Iowa

RAG

BROWN MACHINE COMPANY GRAND BLVD & CHURCH ST. Appleton, Iowa.

SULPHITE

Which?



If you buy or specify bond paper, you have a right to know where and by whom and of what materials the paper is made. Homeless, down-and-out looking bond paper never works its way economically through the press room, nor looks good enough after it has been printed to represent a good buisness institution.

Rags, especially new rags, make paper last, they give it body, substance. Over three quarters of the body of Valiant Bond is built of new rag fibre. It makes it unusually strong and gives it that freshness and crispy crackle that you look for in expensive papers and yet it is very reasonably priced.

Better select a bond paper that has a real home, has had it for over thirty years—Valiant Bond is made for all stationery and letterhead uses in white and nine attractive colors in four thicknesses.

Manufactured by GILBERT PAPER COMPANY, Menasha, Wis.

Distributed by

CHICAGO, ILL.		OMAHA, NEB.
DENVER, COLO	Carter, Rice & Carpenter Paper Co.	PHILADELPHIA, PA
DETROIT, MICH.	Beecher, Peck & Lewis	PORTLAND, OREGON
JACKSONVILLE, FLA.	Knight Bros. Paper Co.	PUEBLO, COLO
LOUISVILLE, KY	Southeastern Paper Co.	RICHMOND, VA
MIAMI, FLA.	Knight Bros. Paper Co.	SEATTLE, WASH
MILWAUKEE, WIS	Allman Christiansen Paper Co.	St. Louis, Mo.
MINNEAPOLIS, MINN	Paper Supply Co. Inc.	St. Paul, Minn.
NEW YORK, N. Y	F. W. Anderson & Co.	TAMPA, FLA.
NEW YORK, N. Y.	Bishop Paper Co. Inc.	TULSA, OKLA.
NEW YORK, N. Y.	Green, Low & Dolge, Inc.	WASHINGTON, D. C.

EXPORT-Walker Goulard Plehn Co., 450 Pearl St., New York City.

VALIANT BOND

An Honest Bond Paper

Field-Hamilton-Smith Pa. Co.
A. Hartung & Co.
Blake, Moffitt & Towne
Colorado Paper Company
Virginia Paper Company
St. Louis Paper Co.
Inter-City Paper Company
Knight Bros. Paper Co.
Tayloe Paper Company
Virginia Paper Company

DO YOU KNOW THIS FELLOW ?



THE "NO" MAN

He doesn't have to get out of bed wrong or go without breakfast to let out a volley of "nos". With him "turndownitis" has become chronic. He's never slow to voice dissatisfaction. Any time, any day, he's a mighty hard customer to face.

Next time you call upon your favorite "no man", bring along samples of Artesian Bond* Let him feel it. The crisp, substantial texture tells with the touch. Let him see the pleasing colors – the harmonious effects. He'll be satisfied – and want Artesian Bond for letterheads and folders. He'll say "yes" before he knows it.

*We'll supply the samples. You'll find them a valuable selling help. Your nearest distributor will gladly send them - and dummies too - if you desire. Just write.

WHITING-PLOVER PAPER Co., Stevens Point, Wis.

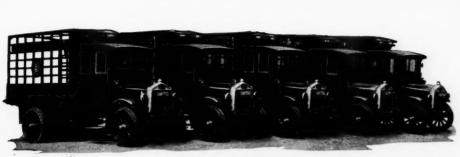
ARTESIAN BOND DISTRIBUTORS

BALTIMORE, MD.
The Baxter Paper Co.,
Inc.
BOSTON, MASS.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
EL PASO, TEX.
Western Paper Co., Inc.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
HOUSTON, TEX.
L. S. Boeworth Company
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
Madison Paper Company
MINNEAPOLIS, MINN.
Wilcox-Mosher Leifhelm
Company
MINNEAPOLIS, MINN.
Clements Paper Company
MNNEAPOLIS, MINN.
Clements Paper Company
NEW YORK, N. Y.
A. M. Capen's Sons,
Inc. (Export)
Forest Paper Co.,
Tribune Tower
OMAHA, NEBR.
Western Paper Company
PHILADEL PHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SAN FRANCISCO, CALIF.
General Paper Company

ARTESIAN BOND

Pure water is the basic essential in the making of fine paper. Artesian Bond is made with the purest spring water, even in temperature in winter and summer, the whole year 'round. Contains a liberal percentage of rag stock. Hand-sorted and loft-dried — ready for the press without racking or hanging. Always uniform!





A Division of Our Delivery Fleet

Keeping Pace with Service

Prompt, Dependable Delivery is a part of our Service. We realize the importance of this factor to the Printer in his efforts to give Service to his customers.

The increase of our delivery equipment as to speed, tonnage and number of units has kept pace with the needs of our customers.

The maximum of quick delivery to the greatest number is the aim of our Shipping Department.

The prompt fulfillment of the requirements of our customers for good paper and good service has been one of the basic ideas underlying our efforts since the founding of this business, 33 years ago.



THE PAPER MILLS' COMPANY

Paper Merchants • Envelope Manufacturers
517-525 South Wells Street, Chicago
Telephones Harrison 8000



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y. HUDSON VALLEY PAPER COMPANY Atlanta, Ga. SLOAN PAPER COMPANY Baltimore, Md.
THE BARTON, DUER & KOCH PAPER
COMPANY Boston, Mass. STORRS & BEMENT COMPANY Buffalo, N. Y. THE ALLING & CORY COMPANY Charlotte, N. C. CASKIE-DILLARD COMPANY, INC. Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
SWIGART PAPER COMPANY Cincinnati, Ohio THE DIEM & WING PAPER COMPANY Cleveland, Ohio THE PETREQUIN PAPER COMPANY THE ALLING & CORY COMPANY Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY Dallas, Texas OLMSTED-KIRK COMPANY Denver, Colo.
CARTER, RICE & CARPENTER PAPER
COMPANY Des Moines, Iowa WESTERN NEWSPAPER UNION Detroit, Mich. BEECHER, PECK & LEWIS Eugene, Ore. ZELLERBACH PAPER COMPANY Fresno, Cal. ZELLERBACH PAPER COMPANY Grand Rapids, Mich. QUIMBY-KAIN PAPER COMPANY Hartford, Conn. HENRY LINDENMEYR & SONS Indianapolis, Ind.
CRESCENT PAPER COMPANY

Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC. Kansas City, Mo. MIDWESTERN PAPER COMPANY Little Rock, Ark. WESTERN NEWSPAPER UNION Los Angeles, Cal. ZELLERBACH PAPER COMPANY Louisville, Ky. MILLER PAPER COMPANY, INC. Lynchburg, Va. CASKIE-DILLARD COMPANY, INC. Memphis, Tenn.
TAYLOE PAPER COMPANY Milwaukee, Wisconsin THE W. F. NACKIE PAPER COMPANY Minneapolis, Minn. THE JOHN LESLIE PAPER COMPANY Nashville, Tenn. BOND-SANDERS PAPER COMPANY Newark, N. J. HENRY LINDENMEYR & SONS LATHROP PAPER COMPANY, INC. J. E. LINDE PAPER COMPANY New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY New York City
HENRY LINDENMEYR & SONS
LATHROP PAPER COMPANY, INC.
THE ALLING & CORY COMPANY
TE LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY Oakland, Cal. ZELLERBACH PAPER COMPANY Oklahoma City, Okla. WESTERN NEWSPAPER UNION Omaha, Neb. FIELD-HAMILTON-SMITH PAPER COMPANY

Philadelphia, Pa. D. L. WARD COMPANY CHARLES BECK COMPANY Pittsburgh, Pa. THE ALLING & CORY COMPANY Portland, Me. C. M. RICE PAPER COMPANY Portland, Ore. ZELLERBACH PAPER COMPANY Richmond, Va. B. W. WILSON PAPER COMPANY Rochester, N. Y. THE ALLING & CORY COMPANY Sacramento, Cal.
ZELLERBACH PAPER COMPANY St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY St. Paul, Minn. NASSAU PAPER COMPANY Salt Lake City, Utah ZELLERBACH PAPER COMPANY San Diego, Cal. ZELLERBACH PAPER COMPANY San Francisco, Cal. ZELLERBACH PAPER COMPANY Seattle, Wash. ZELLERBACH PAPER COMPANY Spokane, Wash. ZELLERBACH PAPER COMPANY Springfield, Mass. THE PAPER HOUSE OF NEW ENGLAND Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY Tulsa, Okla.
TAYLOE PAPER COMPANY Washington, D. C. STANFORD PAPER COMPANY Wichita, Kansas WESTERN NEWSPAPER UNION Export and Foreign—New York City NATIONAL PAPER & TYPE COMPANY

20 extra reams



right away!"

One of four disconcerting things that happen to big orders is a last-minute increase that calls for more stock

THERE are at least four disconcerting things that can happen to a large order.

And these things usually happen *after* the paper has been ordered. Some of them happen when it is running on the press.

- The customer cancels part of the order
 —or holds part of it up temporarily or in definitely.
 - 2. The customer adds to the order.
- 3. The customer wants a change made after part is run.
 - 4. Part of the order is spoiled.

These things mean that part of the paper is left on your hands. Or that you must have an additional small quantity in a hurry.

This is one of the reasons that it is profitable to buy, for large as well as small orders, paper of a standard size and weight—through a paper merchant.

You rarely lose money on leftovers that are standard. They can be used on other jobs; because standard papers of a standard size and weight meet the specifications

ANY

of many jobs. If changes or spoilage make extra reams necessary, they can be gotten in the shortest possible time—through the paper merchant. And this is true even of orders of special size and weight.

The paper merchant knows the equipment of all the mills whose papers he sells. He is in a position to demand and get from them the quickest possible service on any quantity of paper—no matter how small or how large.

He is the direct mill representative in your territory. And because he represents many mills, he is the most economical source of supply.

Remember that while you must pay for the service that is required on merchandise out of stock, on mill shipments you pay merely a nominal selling commission.

Unless you are buying large tonnage as well as small quantities of paper from the merchant in your locality, you are overlooking the quickest and most economical service on your paper needs.

WARREN'S

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

101 MILK STREET, BOSTON, MASSACHUSETTS

MOTE

CENTENNIAL LEDGER



UNIFORM COLOR FORMATION AND BULK

F great importance to users and converters of ledger papers is the uniformity of the papers they use. CENTENNIAL LEDGER is always dependable because it has all the good qualities, plus. Color, formation and bulk, as well as the trimming and squaring of the sheets, are essential characteristics which make it possible to complete a job on schedule and render one of entire satisfaction to converter or buyer, when CENTENNIAL LEDGER is specified.

It eliminates the tedious groping through sample books because it takes color printing beautifully, is tough and durable, lies flat and does not disintegrate through long usage. BYRON WESTON CO. LINEN RECORD



HTOON AND HARD

IKE the frozen brook that lies still and cold in the winter-bound field—so is the surface of Byron Weston Co. Linen RECORD - smooth as ivory to the impression of pen or typewriter; hard of fibre to withstand much handling and abuse—stout-hearted

handling and abuse—stout-hearted for permanent recording.

Far-sighted public officials and exacting industrial and financial executives will accept no other because they know its inbred qualities and its uniformity. It is the best choice for many other important uses, too—such as wills, deeds, policies, contracts and mortgages.

Comes also with the made-in binge for losse leaf work.

DEFIANCE BOND

IMPORTANT DOCUMENTS



Monroe Doctrine was the composition of many thoughts of statesmen of that day who were wise enough to visualize the problems of the generations to come and pro-

vide for their protection.

The makers of Defiance Bond the makers of Definite Bond have put into this good paper the sturdy quality and enduring beauty which fit it to carry such important documents down through the years, and preserve their original form.

A wonderful sheet for executive or personal stationery, trust deeds, contracts, documentary forms, stock and bond certificates, or insurance policies because it bespeaks dignity and does not disintegrate.

And

WAVERLY LEDGER FLEXO LOOSE LEAF LEDGER TYPOCOUNT LEDGER

Specify a WESTON paper for any requirement. Samples gladly sent to anyone interested, or obtainable through your regular source of supply

Byron Weston Gompany

A family of Paper Makers for over sixty-five years Mills at Dalton, Massachusetts, U.S. A.

New York

Chicago

San Francisco



Please Mention THE INLAND PRINTER When Writing to Advertisers.



"Let Me See It When You've Finished"

"HAT'S the reaction when your customer's book is THAT'S the reaction when your customers bound in Molloy Made Covers! It fairly radiates importance, and it looks so mightily interesting that a waiting list is immediately formed. And as it makes the rounds, the high spots of his message are stamped on the minds of the very men he wishes to reach.

Such attention-power is only one advantage attained through the use of Molloy Made Covers. After its travels around the office, the book returns, perhaps, to the desk of the purchasing agent. He may place it, for quick reference, in a bookcase with other books. But there its salesmanship is strongly in evidence, for it stands out from the multitude of competitors' books like a Rolls-Royce in a wrecking yard,

calling your customer's name and product to instant attention when need arises.

Or, suppose its mission calls for active duty in a machine shop, a garage, or a foundrywhere conditions in no way resemble a modern librarywhere hands are dirty, and the parts catalog or instrucand

for full-flexible covers

In addition to Molloy Made Covers, we offer this new Molloy material, which makes possible many effects not hitherto obtainable. Requires no backing and cannot fray at the edge.

Full flexible covers, embossed ruii flexible covers, embossed and colored after the manner of artificial leather, of a substance which takes wire stitching perfectly. For important booklets, pamphlets, proposals, or portfolios, covers of Mocotan insure the attention and desired and insure the attention and desired. the attention you desire.

Samples furnished on request, with ull information as to the adaptability f Mocotan to your purpose.

tion book is more liable to be thrown about than to be treated carefully. Then Molloy Made Covers demonstrate the stuff that's in them—the waterproof coating which is easily cleaned—the tough, wearproof base which holds your customer's book together

through any kind of treatment. Industry and commerce alike sound the praises of

Molloy Made Covers-a chorus of glad printers accompanied by the deep bass of presses busy on increased production. Join in the song-you'll find the words in the new Molloy booklet which we'll be glad to send if you'll pencil a note on your letter-

head. It's a fertile source of ideas! And if you care to send us detailed information

about the book you are bidding on, you will receive samples, a sketch suggesting the appropriate cover idea, and an estimate of what it will cost in the quantity you specify. Use Molloy idea service to help eliminate price competition—no obligation is involved. Write to us!



Commercial Covers for Every Purpose



DAVID I.MOLLOY

CHICAGO ILLINOIS

QUALITY SELLS CRANE'S BOND

- even where price is a consideration

If you doubt that it's easy to sell quality paper, try this: Put a half dozen sheets of letterhead paper in front of a customer. Give him a selection of various medium grades and a sample of Crane's Bond.

Let him finger them one or two at a time. He won't know which is which. But the chances are he *will* linger longest over the Crane's Bond . . . for Crane's usually does sell its own quality by the very look and feel of it.

Then, while he's in a receptive state of mind, point out that the difference in price between Crane's Bond and ordinary paper is small anyway,—and negligible compared with the added prestige Crane's carries.

From your own point of view, remember that the profit on a Crane job is big enough—always—to warrant this little extra selling effort...

Crane's Bond

A 100% new white rag business paper

CRANE & CO., INC . DALTON, MASSACHUSETTS



Why Direct Sales Bond is like a Salesman's Portfolio

ANY letter which is sent out to bring back orders or inquiries has the same task to perform as a salesman.

Every salesman relies on his portfolio for illustrations, testimonials, charts, and other facts to back up his statements.

A sales letter, to produce the best results, needs the same support. It, too, should have a "portfolio" to reinforce the statements made in the letter.

Four-page letters on Direct Sales Bond fill that need perfectly. A sales message on the bond side retains the personal appearance of a dictated letter. On the inside coated spread, illustrations and other descriptive information can be printed to increase the letter's "pulling power."

By selling your prospects the IDEA of Direct Sales Bond four-page letters, you can easily open up avenues for new, profitable business.

It comes in white and six attractive tints. Two weights — 26 and 30 pounds. Three sizes — 17 x 22; 22 x 34 and 23 x 35 for bleed borders

Direct Sales Bond

COATED ONE SIDE



Write for this portfolio containing many unusual ideas for direct mail pieces. Address Appleton Coated Paper Company, Appleton, Wis.

Burk Art

COVERS

for

Books, Price Lists, Catalogs and Loose-Leaf Binders

Burk-Art processed covers beckon you into the pages of a book or catalog. Made of Fabrikoid and other economical materials, Burk-Art processed covers are necessarily inexpensive. Furthermore, they are extremely wear-resistant. And almost any effect, from plain leather to intricate hand-tooled designs, can be reproduced faithfully by the Burk-Art process. Write for information.

New Catalog Out

Send for the new Burco catalog if you are interested in loose-leaf devices. The most complete and comprehensive catalog on carried-in-stock loose-leaf devices for sales promotion as well as accounting purposes.



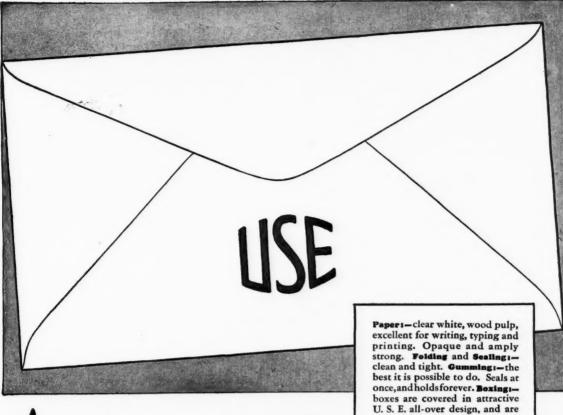
THE BURKHARDT COMPANY, Inc.

BURKHARDT BUILDING

Larned at Second

Detroit, Michigan





Advertised U. S. E. all-over design, and are soil- and dust-proof. Sizes:—all commercial and official sizes from 5 to 14, including Monarch. Known—

Easy to Buy-Easy to Sell

This popular-priced white wove envelope doesn't hide its light under a bushel. It is watermarked with the initials of the world's largest envelope manufacturers and is guaranteed by them.

THE Columbian U. S. E. White Wove Envelope establishes a standard, in a field in which values have always been much of a mystery to the non-expert buyer.

In branding this envelope, its manufacturers accept full responsibility for its performance.

A printed guarantee, enclosed in every box, is their assurance that this envelope must make good—or they will.

Advertising in magazines read by men and women who plan large mailings has introduced Columbian U. S. E. White Woves to the best envelope customers you can have.

Your paper merchant can supply you—or write us for the name of a nearby distributor.

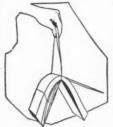
UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes SPRINGFIELD, MASSACHUSETTS With fourteen manufacturing divisions covering the country

COLUMBIAN White ISE Wove ENVELOPES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

1033



NUREX is strong. It never gets brittle.

Never Becomes Brittle!

Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure Put up in Gallons or Quarts

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



"NORTHWESTERN"

Push-Button Control Motors



The Printers' Motor

Northwestern motors can be found in printing plants in all sections of the country. Turning the wheels of the printing industry and helping to make a profit on the printed job.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

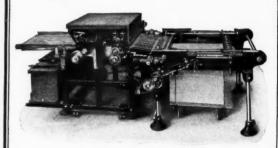
2226 South San Pedro Street, Los Angeles, Cal.; 43 South Third St., Minneapolis, Minn.; 3-260 General Motors Bldg., Detroit, Mich.; 10 So. 18th Street, Philadelphia, Pa.; 100 Pearl Street, Boston, Mass.; 97 Reade Street, New York City; 65 Bellwoods Ave., Toronto, Ontario, Canada.

Columbia LAECO BRONZERS

CAN Be Used Automatically in Connection with ANY Press Equipped with Mechanical Delivery.

No Timing or Direct Connection Is Required.

Work Cardboard as Well as Light Paper.



Columbia Printing Machinery Corp.
100 Beekman Street New York, N. Y.

Write now for particulars regarding easy payment plan and free trial offer

Sales Agencies in All Principal Cities

DREAMS DO COME TRUE

THE NEW NO. 9 ECLIPSE FASTER FOLDER is the machine you have been waiting for.

This model makes letter and circular as well as book, job and catalog folds from 4 up to 32 pages. Capacity 4x5 to 14x25 inches.

Speed 6,000 to 12,000 per hour, whether fed by hand or automatically. Parallel folds deliver into improved creeper conveyor delivery. An all-purpose Folder at a remarkably low price.

Manufactured by

The Eclipse Folding Machine Co., Sidney, Ohio

Announcing HOLLISTON SPAN-O-TONE

The last word in book cloth!

Publishers, printers and bookbinders in touch with the trend of the times have perceived the need of a new colorful binding material that would express distinction and individuality and lift their book covers out of the ordinary. Span-o-tone fills that need to a larger measure than even the most discriminating would expect.

Some SPAN-0-710NE features

Span-o-tone suggests the rich appearance of two-tone Spanish leather but the effects achieved in its additional brighter color combinations would be impractical in leather or leather imitations.

Span-o-tone makes book wrappers unneccessary for Span-o-tone is distinctively decorative in its own right. It requires no jacket to enhance or protect it.

Span-o-tone is available from stock in three qualities, and there are fifteen standard color combinations in each grade. The special effects possible are practically unlimited.

Span-o-tone in the two better qualities has a special finish that resists the finger-marking and spotting of careless handling. If necessary it will withstand light rubbing with a damp cloth.

Span-o-tone is a book cloth and consequently presents no difficulties in stamping, printing or accepting glue and paste. Span-o-tone has no odor. It costs much less than leather or leather imitations.

For the next book use Span-o-tone. There is an appropriate effect for every type of book—rich, subdued, harmonious blends as well as bright, warm contrasting combinations.

Write for Span-o-tone sample book.

The HOLLISTON MILLS Inc.

BOSTON, NEW YORK, CHICAGO, ST LOUIS
PACIFIC COAST AGENT- THE HORMAN F. HALL COMPANY, SAN FRANCISCO, CAL
CANADIAN AGENT- THE WILSON-HONROE COMPANY LTD., TORDHTO, ONE

Better Machines Make Better Books

Hinged Paper Covering Machine

This machine scores paper covers and glues them onto the back and sides of catalogues, covering the stitches. Production from thirty to sixty-four per minute. Designed for the better grade of catalogues. It will score and fold paper covers and will tip end sheets to sections.

Book Back Gluing Machine

Glues the backs of books after they are trimmed and rubs the glue between the sections. No threads to trim. No waste of glue.

Production and quality increased over hand work. For library and edition binderies.

Roll Slitting Machine

Slits imitation gold roll leaf into widths as desired for the stamping machine.

Round Corner Turning-In Machine

Turns in two round corners in one feed. Average daily production on vellum de luxe or fabrikoid bank pass books, 6,000 cases or 24,000 round corners. It will handle any material used in binding.

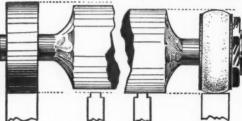
Tips end sheets to sections and reinforces in one operation. Strips the back of tablets or quarterbound books up to one inch in thickness. Makes any kind of reinforced end

Strip End Trimmer

Trims the strip end flush with sections or sheets after they have been stripped on a stripping machine. Trims a day's output in a few hours.

John J. Pleger Company, 504 Sherman Street, Chicago, Illinois

You Need Them In Cold Weather



MORGAN Expansion Roller Trucks

When your rollers shrink, you have only to turn a nut, and the Morgan Expansion Roller Truck is adjusted to the diameter you want. You're always sure of being type high with your roller.

PRICES

Your dealer has them, or write us direct

Morgan Expansion Roller Truck Company

1719 North Cahuenga Avenue, Los Angeles, Cal.



Build Business With Book Form Cards!

They are working for hundreds of other printers - why not let them work for you?

THE PRINTER who prints nothing but ordinary business cards is only an ordinary printer—and the printer who can furnish the cards that detach from tabs with perfect edges is a long step ahead of him.

PRINTERS: 5

is a long step ahead of him.
You can obtain these blank scored cards direct from us, ready for printing and inserting in Patent Lever Binder Cases holding 15 or more, which ing 15 or more, which

require no binding or stitching. We will supply you with these leather cases, in different styles and grades, in which the cards are kept crisp and fresh.

ICIAL GRADE ITMENT LOTS

GRADE ITMENT LOTS

GRADE ITMENT LOTS

HORSING STEPPER ITMENT LOTS

Write today for sample assortment of cards and cases

The John B. Wiggins Company

1152 Fullerton Avenue, CHICAGO

Peerless Book Form CARDS



We Carry in Stock:

48 Lines of Cover Paper

12 Lines of Book Paper

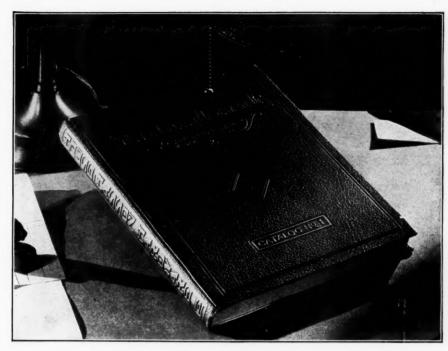
5 Lines of Box Cover

JAMES WHITE PAPER COMPANY

"The Cover House"

TELEPHONE: MAIN 0875

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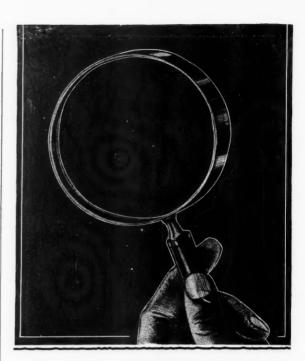
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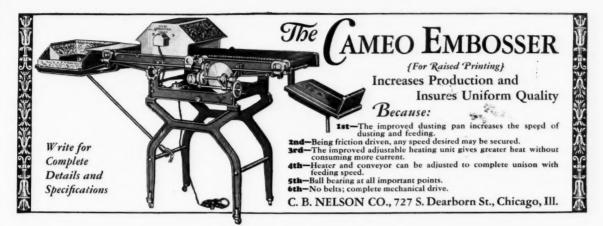
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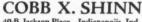
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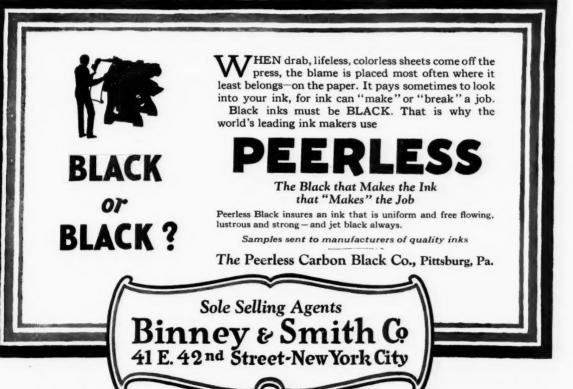
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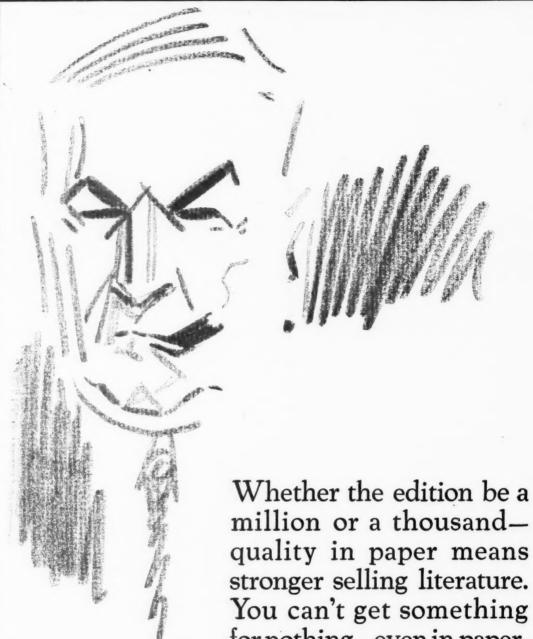
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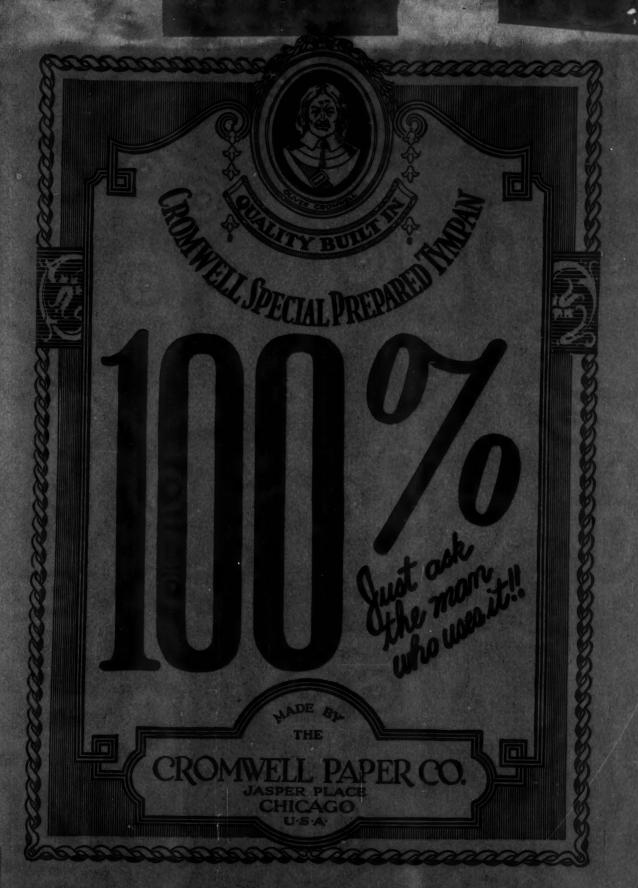
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